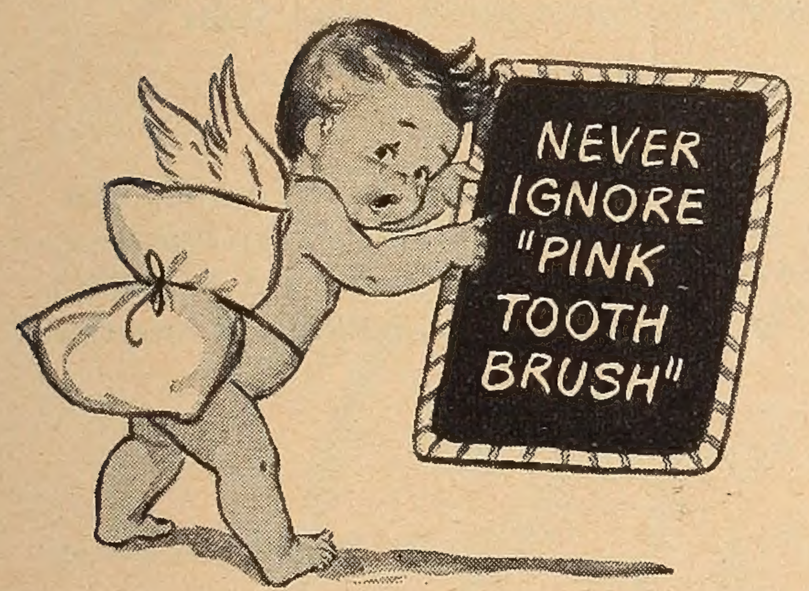
©CIB 17977

"Brush me off, will you?"

CUPID: Now wait, Sis! *Hold it!*

GIRL: For *what*, you faithless little imp! It's about time some girl taught you not to go around ignoring girls just because they're not beautiful!

CUPID: So! It's that way, huh? Well now *you* listen, my little fugitive from spinsterhood! It's about time you stopped looking at men with all the charm and radiance of a tired wash cloth! Smile at 'em, Sister! Sparkle!



GIRL: Fine, fine, fine. Very impressive. But weren't we discussing my smile a while back? What happened to it?

CUPID: Pet, don't you know that a sparkling smile depends largely on firm, healthy gums? This Ipana not only cleans teeth. It's specially designed, with massage, to help your gums. Massage a little extra Ipana on your gums when you brush your teeth and you start on your way to a sparkling, radiant smile that'll stagger any stag line. Now get going, Baby! Ipana and massage!

GIRL: With *my* dull, dingy teeth? Hah! Heaven knows I brush 'em enough, but sparkle . . . hah! They—

CUPID: Ever see 'pink' on your tooth brush?

GIRL: Just lately. Why?

CUPID: *Why?* Why Great Day in The Morning, Pet, don't you know that's a sign *to see your dentist*— and right away! Because he may find today's soft foods are robbing your gums of exercise. And he may suggest "the helpful stimulation of Ipana and massage."

Product of Bristol-Myers

For the Smile of Beauty IPANA AND MASSAGE

METRO-GOLDWYN-MAYER'S

LION'S ROAR

Published in this space every month

The greatest star of the screen!

Guess who's back?

★ ★ ★ ★

And guess who's got him?

★ ★ ★ ★

GABLE'S BACK!

and GARSON'S GOT HIM!

★ ★

in M-G-M's exciting love story...

★ ★ ★ ★

ADVENTURE.

★ ★ ★ ★

Yes, *Adventure* adds up to being the most exciting and thoroughly enjoyable screen *Adventure* we've been on, in many a season of movie-going.

★ ★ ★ ★

Gable is a tough, swaggering, romantic bos'n who has made love and trouble in every port on the seven seas.

★ ★ ★ ★

Garson's a girl whose greatest *Adventure* is a picnic on Sunday.

★ ★ ★ ★

Then—WHAM! They meet!

★ ★ ★ ★

It's lightning and thunder...it's sound and fury...it's wind and flame...it's heaven and some of the other!

★ ★ ★ ★

It's love on every note of the keyboard —laughing, lilting love; roaring, raging love. It's Gable and Garson in the screen's most exciting *Adventure!*

★ ★ ★ ★

Pardon us, while we doff our cap to Joan Blondell and Thomas Mitchell, who turn in such stand-out performances.

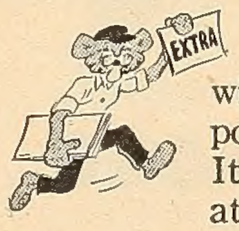
★ ★ ★ ★

And a low bow to the excellent supporting cast—to Victor Fleming for his fine direction—to Sam Zimbalist for his super production—to Frederick Hazlitt Brennan and Vincent Lawrence for their screen play with a punch!

★ ★ ★ ★

They've given us a great entertainment *Adventure* that marks the return of our favorite swell guy, Clark Gable —and the advent of Greer Garson in a zestfully different role!

—*Leo*



"The Beginning Or The End" will be the most important picture of 1946. It is the story of the atomic bomb!

SCREENLAND

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Cover Portrait of JUDY GARLAND, MGM star of "The Harvey Girls," next to be seen in "Till The Clouds Roll By"
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MARCH, 1946

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MEMBER AUDIT BUREAU OF CIRCULATIONS

Gable's back

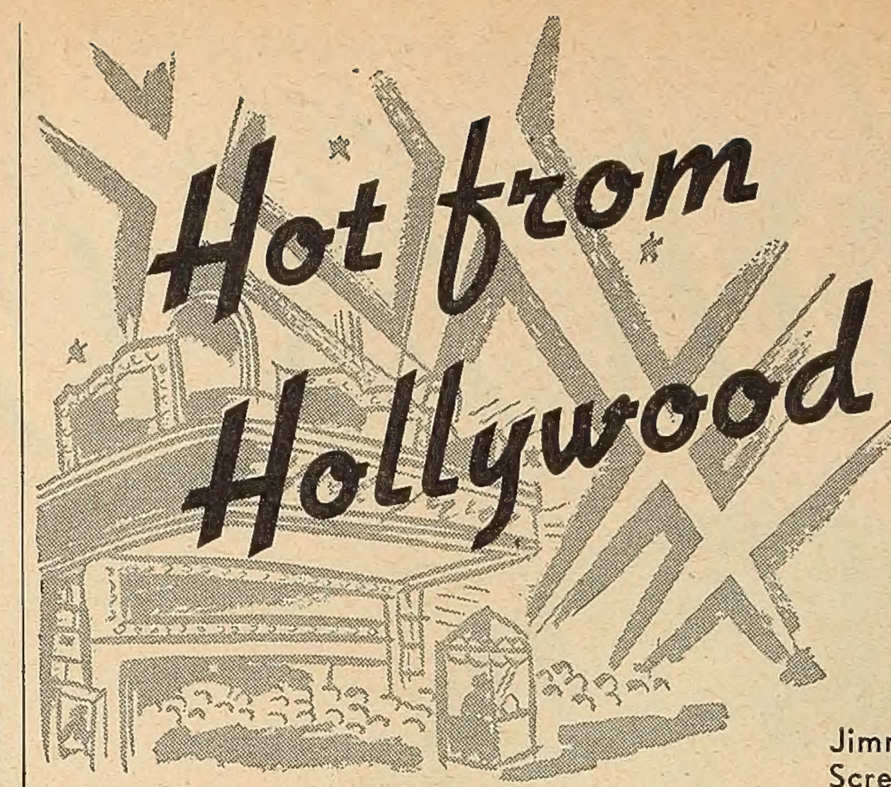
and Garson's got him!

in M-G-M's exciting screen

"Adventure"

CLARK GABLE • GREER GARSON in Victor Fleming's production of "ADVENTURE" with Joan Blondell • Thomas Mitchell
TOM TULLY • JOHN QUALEN • RICHARD HAYDN • LINA ROMAY • HARRY DAVENPORT • Screen Play by FREDERICK HAZLITT BRENNAN and VINCENT LAWRENCE • Adaptation by
Anthony Veiller and William H. Wright • Based on a Novel by Clyde Brion Davis • DIRECTED BY VICTOR FLEMING • PRODUCED BY SAM ZIMBALIST • A METRO-GOLDWYN-MAYER PICTURE

JENNIFER JONES
is one of the stars of
DUEL in the SUN
Made by
SELZNICK *in* TECHNICOLOR



Jimmy Stewart and Janet Blair talk over Screen Guild radio play before going on air.

OH, BROTHER! For a sequence in "No Leave, No Love," Van Johnson had to smack Keenan Wynn in the "kisser" with a cheesecake! Fortunately, the boys called off their feud so there wasn't any personal satisfaction on Van's part when he let Keenan have it. Buster Keaton, the silent picture star, was the technical director. With all the pies the frozen-faced comedian stopped in his day, he certainly should be an expert.

Robert Taylor, on first radio show since his return to Hollywood, poses with Charley Vanda.

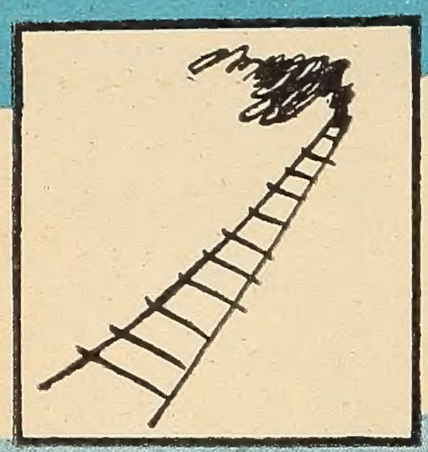
IT LOOKS like Orson Welles will have to find a new woman to "saw in half," if he wants to repeat on his feats of magic. Rita Hayworth is out of the act because from now on (unless his persuasive powers win) they are going their separate ways. It seems they've been quarreling periodically. So far no definite divorce plans have been put into action. Wonder if Vic Mature is quietly laughing to himself? Rita broke their engagement while Vic was overseas and married Orson.

IN "Thanks, God, I'll Take It From Here," (yes, that title has been changed to "Without Reservations") John Wayne wears an all-white outfit. It's a constant source of amusement to Claudette Colbert, because every time John wants to sit down, they spread out a sheet for him! "Don't mind me," Claudette kids the wardrobe people. "I'll just sit on an old box or anything you can find for me!"

Recognize this pretty poster girl? Ginger Rogers, of course, next starring in RKO's "Heartbeat."

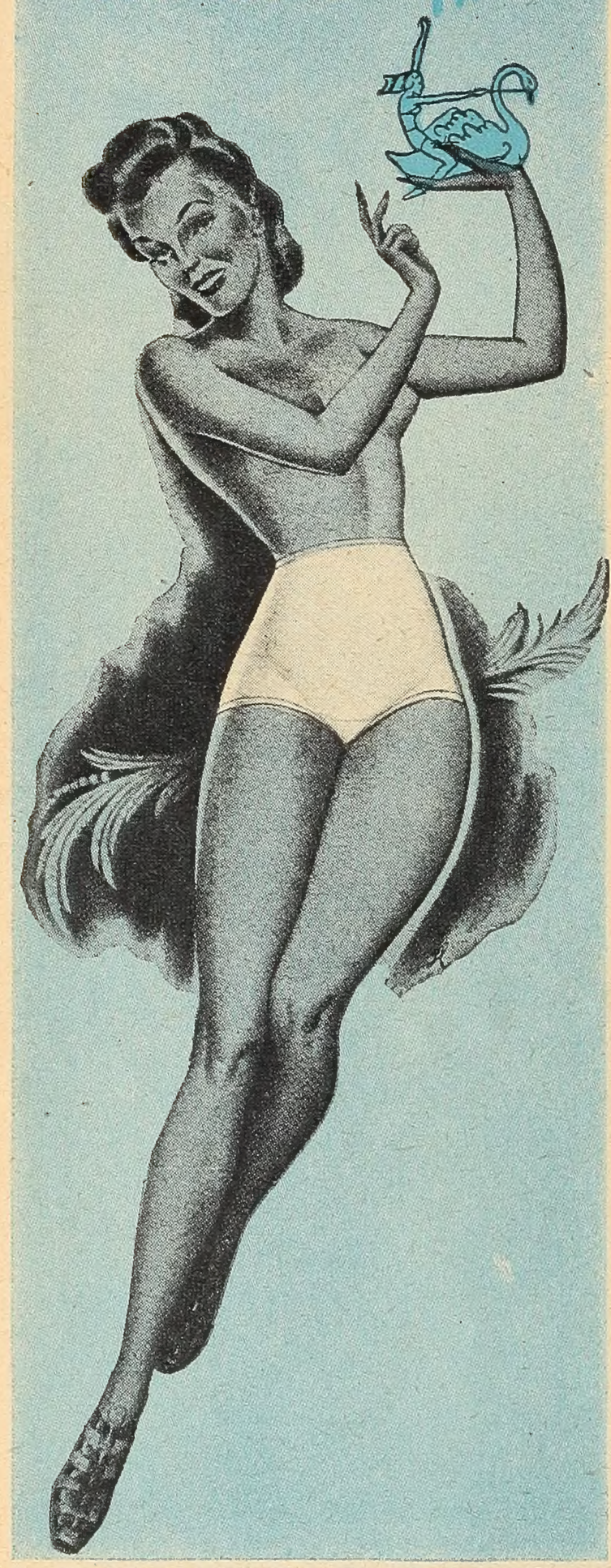
A Million Dollars Worth of Fun in the New Billion-Dollar Smart Set Playground!
Paramount sets a new style in romancing, dancing, singing and laughing . . . in the lavish . . . lovely show that only Mitchell Leisen of "Lady In The Dark" and "Frenchman's Creek" fame could give you!
DOROTHY LAMOUR
and
ARTURO DE CORDOVA
in
"Masquerade in Mexico"
with
PATRIC KNOWLES · ANN DVORAK · GEORGE RIGAUD
Natalie Schafer · Mikhail Rasumny · Billy Daniels
and The Guadalajara Trio
A MITCHELL LEISEN PRODUCTION
Produced by KARL TUNBERG · Directed by MITCHELL LEISEN
Screen Play by KARL TUNBERG • Based on a Story by EDWIN JUSTUS MAYER and FRANZ SPENCER
A PARAMOUNT PICTURE
Hear Dottie's South-of-the-Border songs and see the most gorgeous gowns you've ever "Ooohed" and "Aaahed" at.

Blue Swan
QUIZ



WHAT'S THIS?
(see answer at bottom)

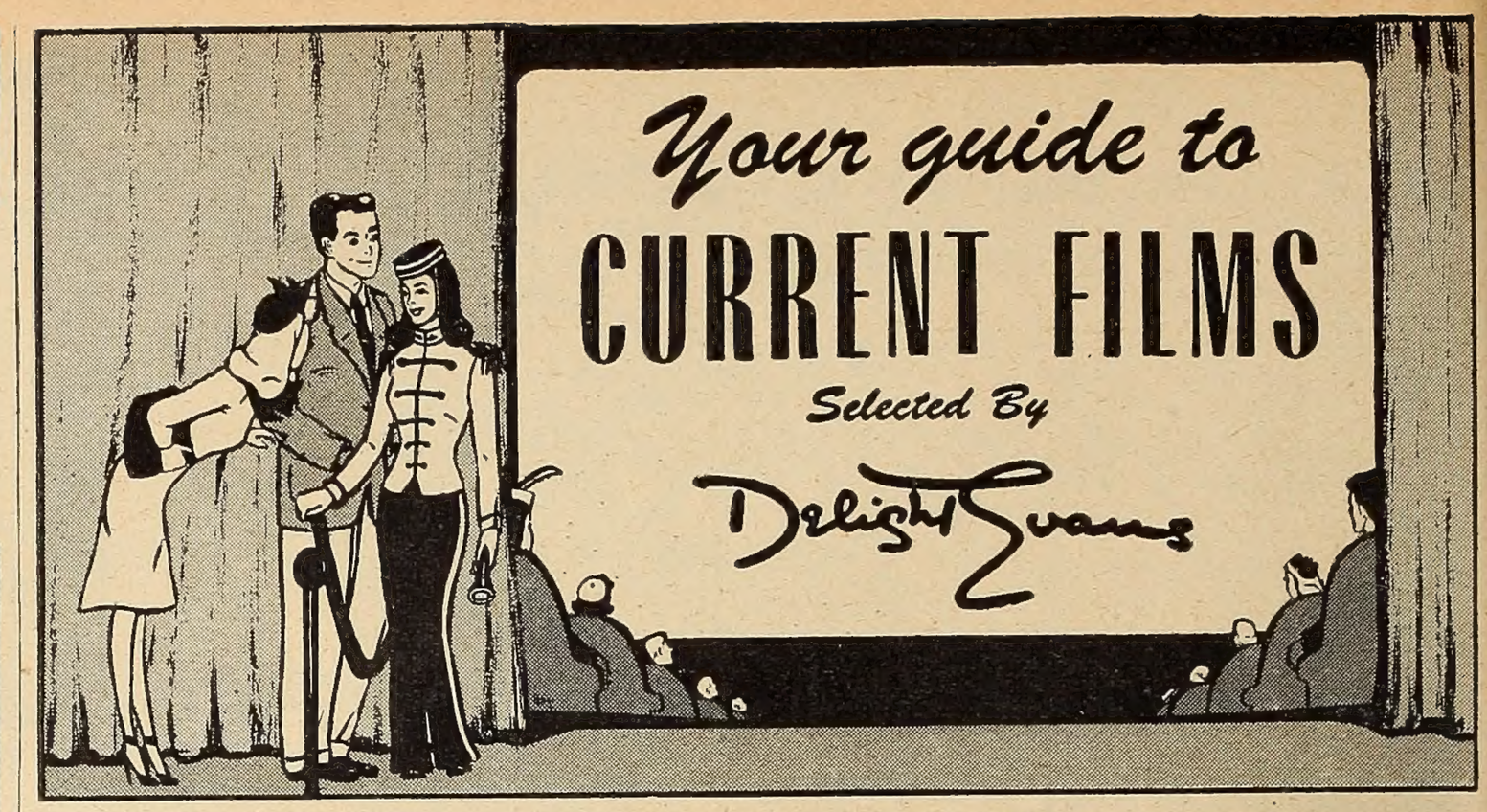
NOW... WHAT'S THIS?



THE TRADEMARK THAT MEANS THE FINEST IN UNDIES!
No need to guess... look for the famous Blue Swan Undies... in whispery soft fabrics cleverly styled to fit and flatter.

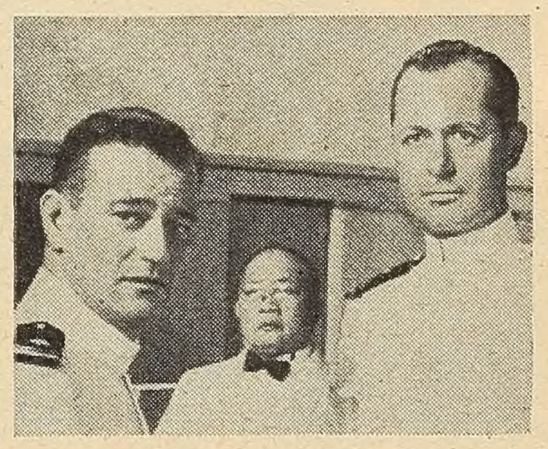
Blue Swan Mills, INC.
EMPIRE STATE BLDG
NEW YORK

THAT'S HOW THE 8:15 LOOKS WHEN YOU ARRIVE AT THE STATION AT 8:17!



ROAD TO UTOPIA—*Paramount*
It's been a long time since the last trip with those funsters, Bing Crosby, Bob Hope and Dorothy Lamour. But they're back again in one of their most hilarious "Roads," with the added attraction of the late Robert Benchley's inimitable humor. His comments, as well as some the stars make, draw audiences directly into the picture, making them part of their nonsensical comedy. The story, taking a vaudeville team into the wilds of Alaska, each with half a gold mine map, is contrived to allow the maximum of gags and plenty of those wonderfully corny song-and-dance routines which Bob and Bing do so well—notably one titled "Put It There, Pal."

LEAVE HER TO HEAVEN—*20th Century-Fox*
Gene Tierney has set a high standard for herself in the film version of Ben Ames Williams' popular novel. She'll find it hard to top her own performance in the pungent rôle of a woman whose consuming love and jealousy bring tragedy to herself as well as to everyone else who comes in contact with the man she loves. Cornel Wilde shines as the husband who gradually becomes aware of just what sort of person his wife really is. Jeanne Crain, too, shows an increasing assurance, handling the rôle of the wife's adopted sister competently, but it is Vincent Price, as state's attorney, who triumphs in the final dramatic courtroom scene.



THEY WERE EXPENDABLE—*MGM*
Backed up with a sincere story of the torpedo boat crews' activities, the film version of William L. White's book emerges as an engrossing account of the "faster-than-anything-else-on-water" service. Their struggle for recognition as a competent fighting arm of the Navy, their eventual assignments to knock out a few Jap ships in the Philippines is an important phase of the war you can't afford to miss. It's a wonderful "welcome back" picture for Robert Montgomery, Comdr., U.S.N.R., whose service on P-Ts makes his rôle of *Lt. John Brickley* all the more real. John Wayne, better than ever, handles the romance with Donna Reed.

TOMORROW IS FOREVER—*International-RKO*
This poignant drama of a woman's second marriage presents a fascinating study of emotions. Claudette Colbert is superb in the pivotal rôle of the wife and mother who strives to stave off the second world war by ignoring it. Her sorrow and unhappiness reach deep in your heart, especially when the first husband she believed to be dead returns with an adopted daughter, refugees of a war-torn Europe. Orson Welles plays the first husband, keeping a finely drawn contrast between his first and last sequences. Natalie Wood shows talent as the little girl who has seen too much brutality, and George Brent is appealing as the second husband.

THE HARVEY GIRLS—*MGM*
Some of the bright, shiny newness has been rubbed off of this musical, romantic history of the Fred Harvey chain of restaurants because its theme song, "On the Atchison, Topeka and the Santa Fe," has been thoroughly hummed, whistled and sung. However, here you see it as well as hear it with Judy Garland and company giving it excellent voice and action against a colorful background. In the romance department, Judy and John Hodiak make an appealing pair—a sweet, young waitress in love with a gambling house proprietor. Songs by Angela Lansbury and Kenny Baker, dances by Ray Bolger, all add up to grand entertainment.

"I Know what I'm Doing!" she said...

"A woman isn't meant to be lonely, she's meant to be loved. From now on I'm going to live my life my way!"

"Nobody needs to know anything... they'd never suspect you..."

"What can any woman say to prove she's worth a second chance at Love..?"

BARBARA STANWYCK

WILL NEVER BE FORGOTTEN AS "JESS" IN

"MY REPUTATION"

It's Barbara's best, truly! and a new triumph for **WARNERS!**

GEORGE BRENT · WARNER ANDERSON · LUCILE WATSON · JOHN RIDGELY · EVE ARDEN · CURTIS BERNHARDT (DIRECTED BY) · HENRY BLANKE (PRODUCED BY)

Screen play by CATHERINE TURNEY from the novel "Instruct My Sorrows" by Clare Jaynes • Music by MAX STEINER

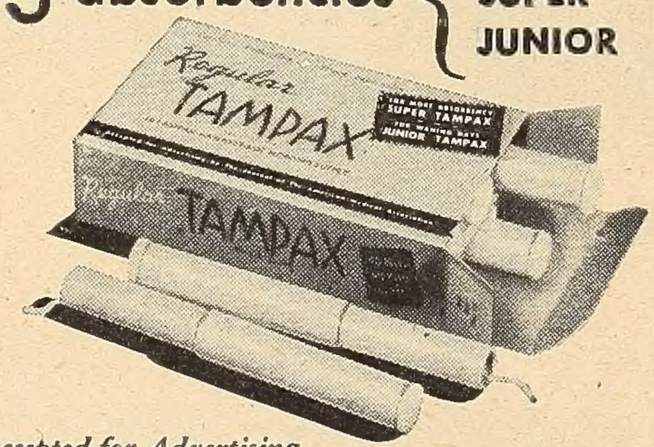
DON'T avoid new ideas. Don't be apathetic. At least, don't resist a new trend until you have *investigated* it. Take the case of Tampax now and look at the facts frankly. Wouldn't *you* like to be free of the monthly pin-and-belt nuisance? Of your sanitary deodorant troubles? Of the disposal problem? . . . Well, all these problems vanish when you use Tampax for *modern* sanitary protection.

Tampax is scientifically correct for its purpose. Perfected by a physician, it is daintily small but very absorbent and efficient. Only pure surgical cotton goes into it and individual patented applicators are provided. . . . No pins or belts. No odor or chafing. No ridges or bulges to show under sheer clothing. Millions of students, business girls, housewives, travelers, sportswomen keep Tampax handy in purse or desk drawer—takes up very little space. Quick to change. Easy to dispose of.

NO BELTS
NO PINS
NO PADS
NO ODOR

Sold in drug stores and at notion counters. Three absorbencies: Regular, Super, Junior. Whole month's supply will go into purse. For 4 months' supply get Economy Box and join the modern legion of Tampax users. Tampax Incorporated, Palmer, Mass.

3 absorbencies { REGULAR SUPER JUNIOR



Accepted for Advertising by the Journal of the American Medical Association

FRONTIER GAL—*Universal*

We have come to the conclusion that anything can happen in one of Yvonne De Carlo's pictures. Aside from numerous glamorous poses by the star, you are treated to a bang-bang, rootin', tootin' Western yarn, with the heroine a lusty female who owns a saloon and falls in love with a love-'em-and-leave-'em guy (Rod Cameron) on the trail of a murderer. Enough? No, not nearly! There's an argument over who shall raise their five-year-old daughter (Beverly Simmons, a cute little miss you'll be asking about), plenty of wild coach rides over rugged terrain, topped off with a nerve-wracking rescue from a yawning chasm. Local townspeople who join in the fray from time to time are played by Andy Devine, Sheldon Leonard and Andrew Toombes.

A WALK IN THE SUN—*20th Century-Fox*

Here is a moving portrait of your G.I. at Salerno, 1943. He talks and acts and thinks like him. And that is why you'll relish the film version of Harry Brown's novel. He may be like Dana Andrews, *Sergeant Tyne,* who takes command of the battalion whose mission it is to blow up a bridge and farmhouse occupied by Nazis. He may be like *Rivera* (Richard Conte) from Brooklyn, a machine gunner with his "ever-lovin'" jive; like *Windy* (John Ireland), a farmer with an inborn love of the good earth; the first aid man (Sterling Holloway), who collects the bullet with his name on it when he becomes too curious and forgets to duck. They give you their philosophies, but most of all you see that quality which won us the war—their steadfast progress into danger.

CORNERED—*RKO*

It's a stolid and intense Dick Powell who plays the central figure of a former Canadian flyer in search of the Nazi responsible for the death of his French bride during the last days of the war. Beginning with the merest scraps of clues, the story builds with the slow and powerful progress of a steam roller to the dramatic impact of danger and political intrigue in South America. Lined up on both sides interested in the chase are Walter Slezak, Micheline Cheirel, a new personality who will take your eye, Nina Vale, ditto, Morris Carnovsky, Luther Adler and Jack LaRue, all giving fine characterizations. It's potent drama with no romance.

WHISTLE STOP—*United Artists*

No doubt there are many such shiftless, spineless characters as George Raft plays in this Seymour Nebenzal production, but for our money they do not contribute to entertaining film fare. However, the picture offers an interesting portrait of small town people and their activities: the return after two years of the heroine (Ava Gardner, a beauty), dripping in minks; the inevitable love triangle formed when she finds her former fiancé can't mend his nondescript ways and seeks the company of the night club owner who runs the town. There's robbery and murder which add excitement. Tom Conway, and Victor McLaglen are standouts.

PEOPLE ARE FUNNY—*Paramount*

If you have howled with glee over the radio program of the same name, you'll have just as much fun seeing the hilarious parlor tricks played on the contestants in the film version. Interspersed between the custard pie routines is a story that will hold your attention about a small town radio producer (Jack Haley) who sells his audience participation show to a couple of smart radio agents who are trying to pull a fast one on each other, using a beautiful writer (Helen Walker) as medium. In the music department Rudy Vallee, playing the rôle of a stuffy advertiser, shines in a new musical version of "Alouetta." Ozzie Nelson and Philip Reed are good as the conniving gents interested in the same program—and girl.

MY REPUTATION—*Warners*

Should a widow with two growing boys forsake a life of her own to remain forever faithful to the memory of their father? That is the interesting question which Barbara Stanwyck concerns herself with in this film based on Clare Jaynes' novel, "Instruct My Sorrows." There's something to be said on both sides, and you'll probably get as much enjoyment out of arguing with your friends on the subject as you will get from seeing the picture. George Brent plays the man who tempts her to follow her own instincts to regain happiness; Warner Anderson, the conservative type unanimously acceptable by her friends. Eve Arden, John Ridgely, Scotty Beckett, Bobby Cooper, and Lucile Watson round out a splendid cast.

PAT'S IN MEXICO CITY AND RIGHT IN THE MIDDLE OF THE MOST EXCITING ADVENTURE OF HIS THRILL-PACKED CAREER!

COLUMBIA PICTURES presents

PAT O'BRIEN

WITH

RUTH WARRICK

Perilous Holiday

Intrigue and romance to torrid rhythm...from the famous **Collier's** story!

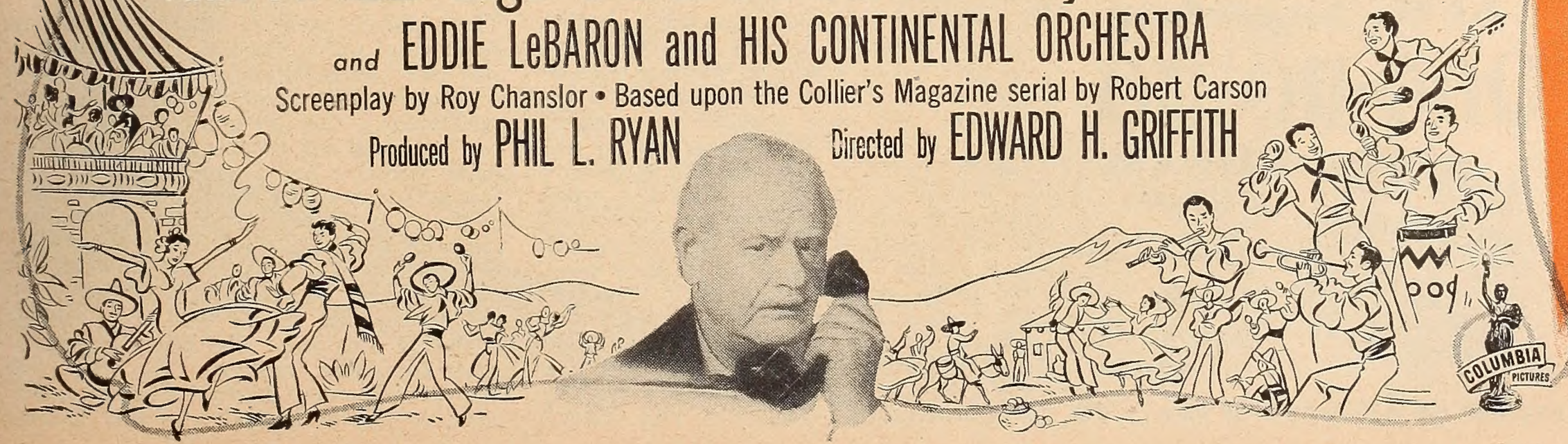
WITH

Alan HALE · Edgar BUCHANAN · Audrey LONG

and EDDIE LeBARON and HIS CONTINENTAL ORCHESTRA

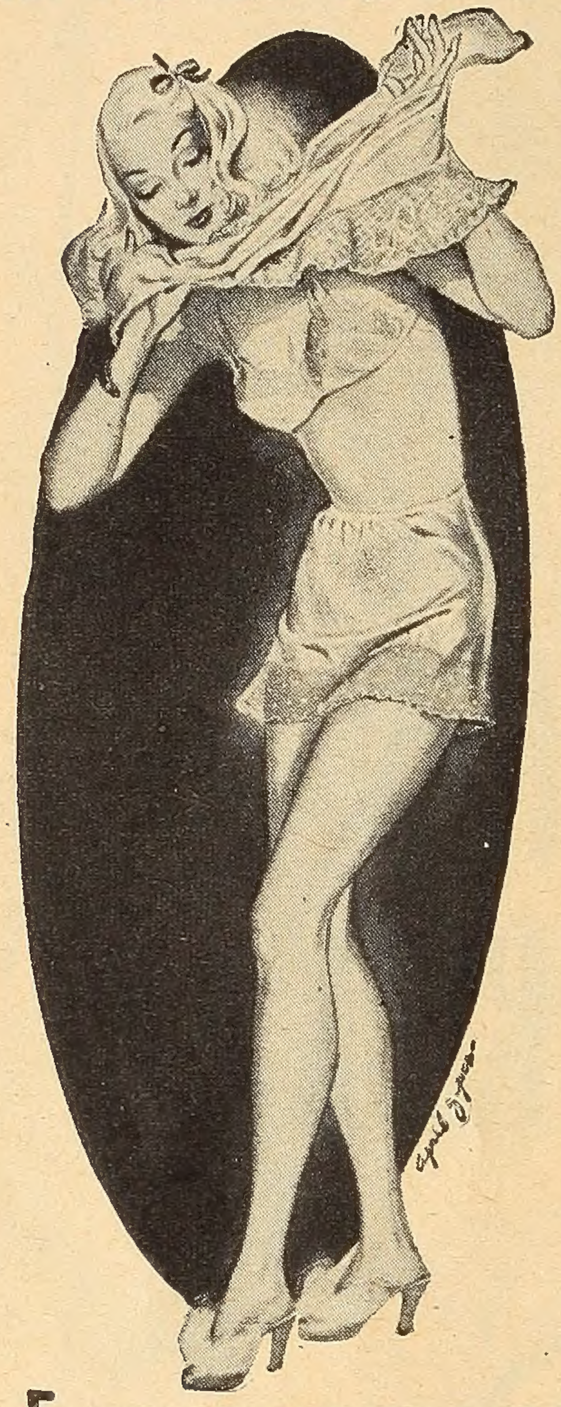
Screenplay by Roy Chanslor • Based upon the Collier's Magazine serial by Robert Carson

Produced by PHIL L. RYAN Directed by EDWARD H. GRIFFITH



Stops Perspiration Troubles *Faster*

THAN YOU SLIP ON YOUR SLIP



Expect postwar miracles. Look for this new, excitingly different idea in deodorants. Ask for new super-fast ODORONO Cream Deodorant... *stops perspiration troubles faster than you can slip on your slip.* Because it contains science's most effective perspiration stopper.

Affords other greatly needed blessings too: Will not irritate your skin... or harm fine fabrics...or turn gritty in the jar. *And really protects up to 3 days.*

Change to ODORONO Cream Deodorant—super-fast... super-modern...excitingly different.

NEW, *Superfast*

ODO·RO·NO

CREAM

DEODORANT

39¢

Also 59¢ and 10¢
Plus Federal Tax

ODORONO ICE Is back from the wars . . . 39¢

DIARY OF A CHAMBERMAID—*United Artists*

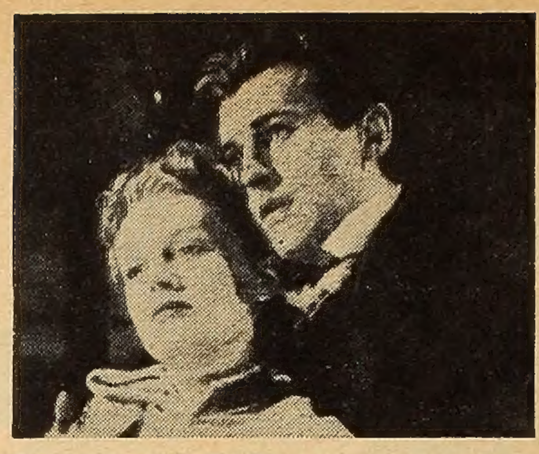
There's an aura of the slightly demented about all the characters in this film version of Octave Mirbeau's novel — except for *Celestine,* played with a good understanding of the part by Paulette Goddard. So if you are interested in the warped reactions of people you'll enjoy seeing the butler (Francis Lederer) carry out his nefarious plan, which includes murder of anyone standing in his way, to steal his employer's treasure of silver; Burgess Meredith, coy and sprightly in the rôle of the frankly insane neighbor; Judith Anderson, mysterious and cagey as the madame who rules her husband (Reginald Owen) with a heavy hand. Even the hero, played by Hurd Hatfield, the son of the house who returns a failure, is a very weak character, broken in health and spirit.

THE SEVENTH VEIL—*Universal Release*

This English Sydney Box-Ortus production has a lot to offer American movie-goers in the line of engrossing entertainment. Besides the fascinating tale of a young girl whose every move is dictated by a woman-hating guardian intent upon making her the leading concert pianist of her time, it presents in the starring rôle Ann Todd, an attractive and talented new personality, and James Mason, a man whose dark looks are destined to make feminine hearts do flipflops. Also in store for you are the renditions of several of the musical masterpieces the world will always enjoy, including Grieg, Chopin, Mozart and Rachmaninoff compositions.

DOLL FACE—*20th Century-Fox*

How a burlesque queen gets culture makes an interesting plot for this backstage musical with Vivian Blaine as the beautiful and willing subject and Dennis O'Keefe as her manager who hires a charmingly refined ghost writer (Michael Dunne) to set the process in motion. The re-education doesn't go according to schedule, however, when Dennis finds the pupil getting too interested in her teacher, and things go from bad to worse when jealousy rears its ugly head, and people get mulish in their reactions. But Carmen Miranda is there to put everything to rights, as well as contribute several colorful numbers. Also Perry Como, in fine voice, chimes in with "Somebody's Walkin' in My Dreams" and "Dig You Later."



THE MAN IN GREY—*Universal Release*

This Gainesborough picture, based on the novel by Lady Eleanor Smith, is slightly reminiscent of Thackeray's "Vanity Fair." At least the character of *Becky Sharp* can be seen to a certain extent in that of *Hester Shaw* in this film, played by Margaret Lockwood. She's the unfortunate pupil of a girls' school, whose gay and well-born friend (Phyllis Calvert) remains true blue even through her unhappy death. She's the scheming adventuress who falls in love with her friend's husband and tries to usurp her enviable position in society. Other characters who add to this fine entertainment, bringing it to an eventful and emotional climax, are James Mason, superb as the caddish husband, and Stewart Granger, as the adventurer in love with the former's wife.

DAKOTA—*Republic*

Pioneering with John Wayne and Vera Hruba Ralston as a gambler and his wife, proves less exciting than expected. It isn't the hero who lets you down, but the story, which allows only occasional skirmishes and fisticuffs in telling about the progress of building a railroad across country in 1870. It starts off well with a theft of a bankroll by river pirates, the usual skullduggery of crooks buying up farmland cheap to sell at a huge price to the railroad company, and ends up with a devastating wheat-fire. Walter Brennan does a fine job of an old river boat captain, and the villains are capably led by Ward Bond and Mike Mazurka.

PURSUIT TO ALGIERS—*Universal*

There always seem to be at least half a dozen cases which Sherlock Holmes and his side-kick (Basil Rathbone and Nigel Bruce, of course) take on at the same time, but miraculously they all seem to have overlapping clues and motives, as the mastermind detective can always deduce in advance. That's what we've always liked about him, and again he's up to standard in this story involving the theft of the *Duchess'* emeralds, the assassination of the *King of Rovenia,* and the attempted kidnaping of the heir to the throne who is attending school in England. The other principals who admirably motivate the plot are Marjorie Riorden, Morton Lowry, Leslie Vincent, Martin Kosleck and Rex Evans.

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Their Troubles are ***HILARIOUS!***
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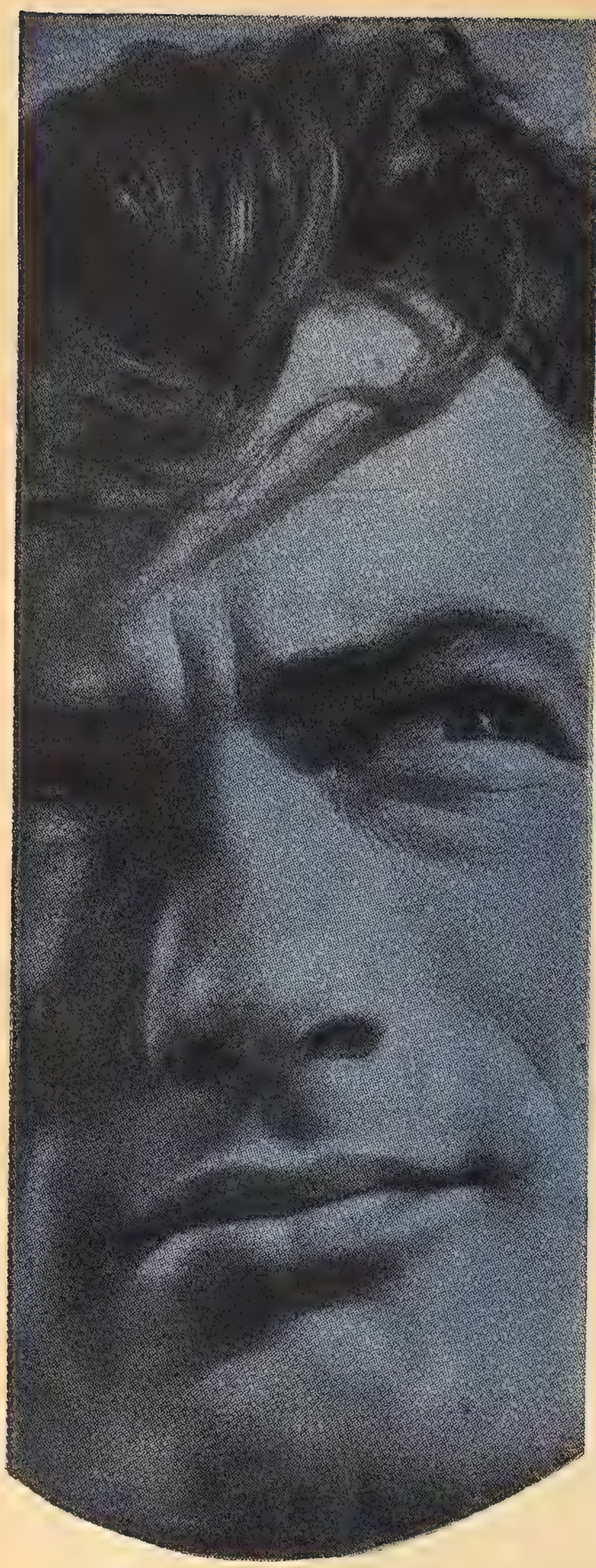

GREGORY PECK

is one of the stars of

DUEL in the SUN

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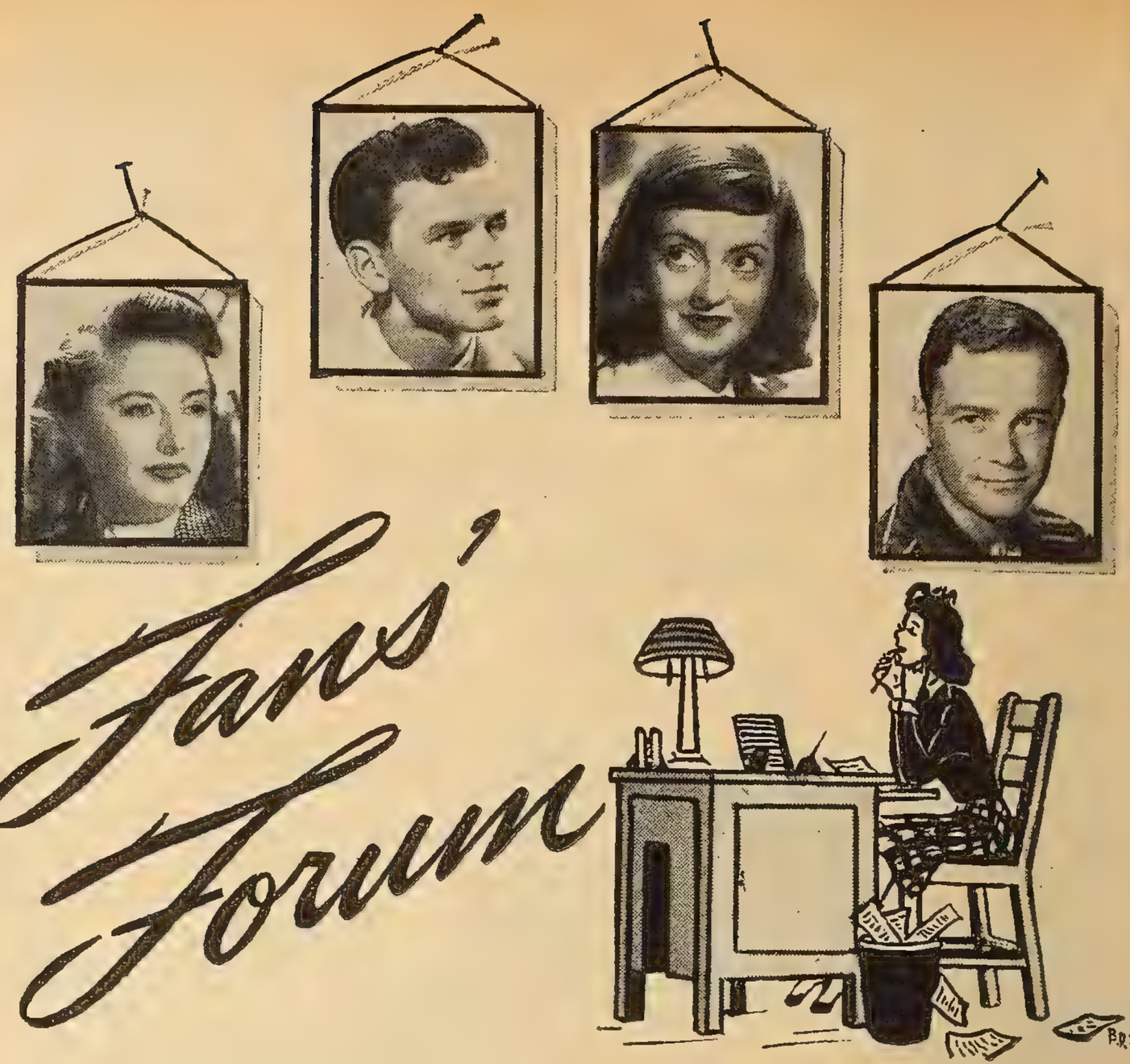

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Please address your letter to Fans' Forum, SCREENLAND, 37 West 57th St., New York 19, N. Y.

FIRST PRIZE WINNER

$10.00

Happiness? That's the stuff I've been radiating ever since I saw that picture! It's also one of the favorite hobbies of a large part of the population of the world. It's that feeling that makes you just sure you could reach up and pick that favorite star of yours.

And what's happiness got to do with this letter? Well, it's the one word I could find in a huge assortment of dictionaries, English text books and encyclopedias that sufficiently described that marvelous production, "State Fair"! Maybe I'm a little too lavish in heaping honors on one picture, but that's the way it made me feel.

There's a little magic in every life, and "State Fair" brought that spark to the public's eye just enough to send people into a mood that says, "This old world isn't half as bad as it pretends to be! Why, with a little cleaning up here and there it could be as beautiful as—as—'State Fair'!" With Jeanne Crain to convince you that "It Might As Well Be Spring" and Dick Haymes to be the ever lovin', ever teasin' big brother, and Dana Andrews to be a real handsome hero, and a Mom and Dad just like you've seen every day in your life, and with situations and places that are commonplace, but glamorous enough to be interesting, and with all these enticing ingredients perfectly blended with Technicolor—well, you just can't help smiling to yourself and being real down-to-earth happy! Just to be able to watch a movie and relive all the bravery it took to go on the roller coaster. the first time, and the pink and gold picture-world you live in when you fall in love, and the feeling you've felt for an animal (yes, even a hog!) that you've tended and cared for so long, is one of the nicest experiences any person could possibly have.

So I hand "State Fair" the trite but sincere cheers it deserves and say "Happiness is a thing called 'State Fair'!"

BOOTS DOUGHERTY, San Jose, Calif.

SECOND PRIZE WINNER

$5.00

Every business man these days is busy with reconversion problems. Movies being a necessity as well as a luxury, I hope that the movie moguls are laying their plans with as much insight into what we want as they can humanly predetermine.

For myself, I hope they now realize that we can do with a little less grimness. We have had almost four years of the stark reality of war and its consequences, a little fantasy won't be displeasing. Also that the returning G.I. has no taste for fighting the war over according to Hollywood's standards. They will be home soon and it won't be necessary to keep an ear to the ground to find out their wishes. They will speak up in no uncertain terms.

And now that the lid is off, I hope it doesn't mean the race is on to make a lot of super-dupers. An occasional one to whet one's appetite, but more appropriate I think would be to strive to put into each and every one some of the ingenuity and genius that have gone into the many American products which have carried our fame into all lands.

People are becoming discriminating and the names of Borzage, Stahl, Fleming and McCarey are growing to mean more at the box office. We have known what it is to abhor waste in the past. I hope that producers consider this in the future. In summing this up I might say what I think the public will want for some time to come is simply entertainment—not simple entertain-

DANCE-HALL HOSTESS...
GOB ON SHORE LEAVE!
Four terror-ridden hours!
Fate points the finger of suspicion...and one evening of innocent fun turns into a nightmare of MURDER!
Remember Him? The Sergeant of "THOSE ENDEARING YOUNG CHARMS"
SUSAN HAYWARD • PAUL LUKAS
BILL WILLIAMS in
DEADLINE AT DAWN
with
JOSEPH CALLEIA • OSA MASSEN • LOLA LANE • JEROME COWAN
Produced by ADRIAN SCOTT • Directed by HAROLD CLURMAN
Screen Play by CLIFFORD ODETS
RKO RADIO PICTURES

School Girl Loses 49 POUNDS

Virginia Josselyn, Denver, Colo., now slim, poised, popular.

"I was 14, fat, forgotten, left out of parties a school girl loves," says Virginia Josselyn. "And no wonder. I weighed 164 and was getting heavier. Then, with mother's approval I took the DuBarry Success Course. In three months I lost 30 pounds, in 5 months 49. My skin is smooth and lovely, and I know the art of make-up. Now my week is filled with dates and doings. You have made me a very happy girl."

LOST 49 lbs.

BUST LESS 7"

WAIST LESS 9"

ABDOMEN LESS 9½"

HIPS LESS 9½"

Before

After

Above, Virginia when she weighed 164, with bad posture, heavy hips and legs. Right, Virginia today, a teen-age beauty. "For years we had been heart-sick because of our daughter's handicap," writes Mrs. L. V. Josselyn, Virginia's mother. "I consulted our doctor about the Success Course, and he approved. She has completed it with such success, I can scarcely tell you how happy it has made us."

HOW ABOUT YOU? Are you overweight, underweight, less than your loveliest? Wouldn't you like to have a figure you're proud of, a soft, glowing skin, a flattering hair-do—know the secrets of glamorous make-up? The DuBarry Success Course has helped more than 250,000 women and girls to look better, feel better, be at their best. You get an analysis of your needs, then a goal to work for and a plan for achieving it. You follow at home the same methods taught by Ann Delafield at the famous Success School in the Richard Hudnut Salon, New York.

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ment. We have had to accept what was handed us in many things for so long I suppose now we will be free to demand what we want.

LOUISE KRAMER, Peoria, Ill.

FIVE PRIZE WINNERS
$1.00 Each

I read the letter about Bette Davis by Charles Robinson and while I agree with him heartily, there are some additional things I would like to point out.

First of all, Miss Davis has reached the stage of undeniable time-mellowed stardom where she no longer must worry about her own camera angles and footage and other things so important to the not-yet-arrived star. She can concentrate on the over-all perfection of her films. And that's what "The Corn Is Green" was—an over-all perfect job.

However, I ache for a Davis picture of the old school—for a Bette with eyes blazing, in a frenzy of hysterical emotion, to whom un-godly calamities befall, such as in "Marked Woman," "Dangerous," and, of course, "Of Human Bondage." Or a vibrant, mature and spellbinding Bette as in "Dark Victory" and "Now Voyager." For heaven's sake, Warner Brothers, "can" for the moment character parts such as *Fanny Skeffington* and *Miss Moffatt* while she is still an attractive and glamorous woman. I have met her and she is truly lovely. Must they make her a prematurely middle-aged eyesore?

Cherubic Ingrid and the pious Miss Garson would soon be looking to their laurels if they'll only give us back our wonderful, morbid, neurotic Bette.

JOHN B. FISHER,
H.A.2/c, Long Beach, Calif.

I've read the morning paper—and I'm sputtering! And I'm too young for that! A Hollywood columnist raves about Barbara Stanwyck getting her "dream rôle." Only she made an error. She should have said her "nightmare" rôle.

In this prize part, Barbara, at the age of thirteen, kills her aunt. Later she marries the boy who saw her do it. Finally she is shot by her husband, who then kills himself. A delectable dish for adults who go to movies for entertainment! A wonderful treat for the children who swarm to motion pictures like bees to a hive!

In my estimation, Barbara Stanwyck is one of the first ladies of the screen. I hate to see her join this trend toward morbid movies portraying the worst and lowest in human passions. Who wants clinical case histories of psychopathic misfits for entertainment fare? I don't believe these shows are on a level with the ordinary good taste of John Q. Public. Look at the way we flock to a really good show. Why can't movie makers give us more of them instead of these moronic opuses like "The Strange Love Of Martha Ivers"?

DOROTHY GUTHRIE, Iowa City, Ia.

Where is Lew Ayres? With the ending of the war and the world seemingly coming back to normal, our fighting men coming home, and old faces again appearing on the screen, one question is constantly on the lips of movie fans, young and old: Where is Lew Ayres?

Now with the return of Clark Gable, Glenn Ford, Bob Montgomery, and other topnotch screen heroes who have made movieland what it is today, we want to know what has happened to "Young Doctor Kildare."

At times we feel the lack of stories given this young man while he was away aiding his country is unjust. True, that unfavorable publicity at the time of his induction may account for the frequent hiding of his name. However, through official accounts it is discovered that he has proven himself a real humanitarian, has done more than his share for the fight to preserve democracy and freedom of life, liberty and happiness.

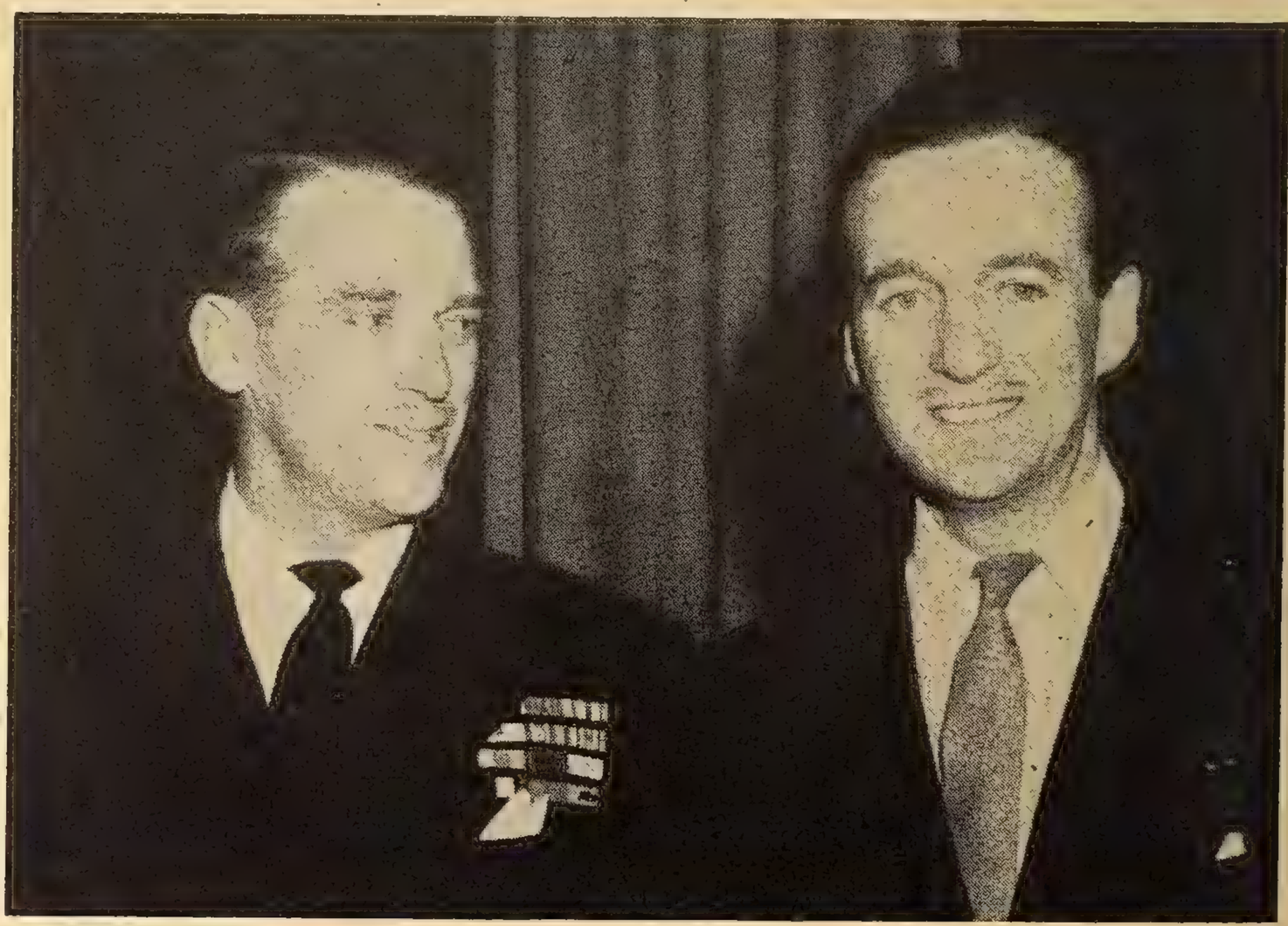
For these reasons we anxiously await the return of a man to the screen who not only has proven himself a real honest-to-goodness hero, but also a true Christian as well as a worthy American citizen.

BONNIE B. & DON LOUGHRIE, Cumberland, Md.

Editor's note: Lew Ayres is scheduled to make "The Risen Soldier" for MGM, so you will be seeing him soon.

As a citizen of the state of Indiana I have been keenly interested in the race strike at Freebel High School in Gary, Indiana, and I should like very much to thank Frank Sinatra for his effort toward helping that situation.

I think that when he came to Gary and asked the striking students to take a more democratic attitude toward their problem by returning to school, he made one of the greatest contributions toward American



Lieutenant Commander Douglas Fairbanks, Jr., and David Niven who served with British Army as Lieutenant Colonel lend their I. Q.'s to "Information Please" program.

The proudest thing I can claim is that I am from Abilene
— Gen Dwight D Eisenhower
ABILENE
TOWN
The Fightin'est Story of Our Roaring Frontier!
JULES LEVEY presents
"ABILENE TOWN"
starring
RANDOLPH SCOTT and ANN DVORAK with
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It's the *"Stronger Grip"* in DeLong Bob Pins that makes them so different from bob pins of the wishy-washy type...

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SANITARY BELTS

Donald O'Connor of the Army Air Corps is back on the Universal lot — but only for a visit this time with Sabu and Evelyn Karr who are playing in "Tangier."

well-being that any Hollywood star has ever made. Yes, I am remembering the brilliant camp tours that Hollywood has sent to the fighting fronts as I say this.

The problems of peace are always bigger than the problems of war, and race problems are the biggest on our current horizon. Frank Sinatra's influence over the people of high school age is unique, and no one else could have been as readily accepted by these students as he was.

He must have known when he came to Gary that he was on dangerous footing, that everything he said might be distorted by some of the strikers or by some of the town's politicians. He could not have been seeking publicity for his speech was bound to bring as much criticism as praise.

The results of his speech must have disappointed him, for the strike continued. The city mayor rebuked him for certain "ill-advised remarks" and the town officials construed his words as a personal offense. But I hope he is not too discouraged, for he must realize that the issue is much too big to be swayed by any speaker, even though that speaker is the best-qualified person in the country. There is a baffling web of politics and prejudices yet to be unraveled, and I would like Frank Sinatra to know that all the young people who have watched this affair admire his sincere Americanism and his courage, even though he accomplished no miracles.

PHOEBE GOOD, Bloomington, Ind.

What on earth are they doing to Deanna Durbin? Another picture—hodge podge is a better term—like "Lady On A Train" will finish the poor girl.

She looked positively ghastly with her blondined mop, her floured map, in as poorly misfitting rôle as any she's ever played. Deanna is no glamor girl and torch singing is not her forte. So why make her waste her beautiful voice to give out with such a nasal, between-the-teeth sounding ditty as "Give Us A Little Kiss"?

It seems to me that it would be far better to wait till a suitable rôle is found for her than to dump her into a mess from which even her ability cannot extricate her. Have pity!

MRS. P. M. FREYMANN, Baltimore, Md.

HONORABLE MENTION

Several years ago I went into the only theater in a microscopic town, my sole purpose being to pass some time. I glanced at the billboard before going in. The picture, "We Who Are Young," I had never heard of; the stars, Lana Turner and John Shelton, meant nothing to me. I warned myself mentally while groping for a seat that this was doubtless a "quickie," and before it was over I'd probably wish I hadn't come.

The picture was a well-acted, realistic story about a very young married couple fighting the circumstances forced on them by the depression. The story was sweet and appealing, but it wasn't the story that was important. Here, I told myself, are stars in the making. Here is a beautiful girl and a handsome boy, each with a very generous supply of acting ability, each generating warmth and appeal; yes, here are potential stars.

Only half of this came true. I'm still hoping for fulfillment of the other half. Soon after that the name of Lana Turner was synonymous with beauty, success and Hollywood. The name of John Shelton probably 99 per cent of the movie-goers have never heard. To those who recognize his name at all, he's Kathryn Grayson's husband, the man whose turbulent marriage has been covered in the newspapers.

Surely in Hollywood there is a place for young and handsome John Shelton, whose acting ability could only have been improved by his experiences while serving in the Pacific. Since the errors that were breaking this marriage have been righted, I continue to hope that the errors that stopped the career of John Shelton might also be reversed. Such attractive and talented star material shouldn't be wasted.

DIANA SANDERS, Oklahoma City, Okla.

All those posters advertising "Please don't tell your friends what Mildred Pierce did," is good advertising, but since seeing the picture, I'm sure it's her daughter that did most of the doing.

Little Ann Blyth, the girl with the beautiful voice, has turned in one of the finest character rôles of her career. To hide all the meanness behind a sweet face is a great accomplishment, so I say, "Please go to see Mildred Pierce's daughter and see what *she* did."

SYLVIA WEISS, Brooklyn, N. Y.

For years Bette Davis has amazed me with her various rôles on the screen. Her remarkable change of personality in each and every part has placed her on the pinnacle of real greatness.

Now for years such a spot has been vacant in the male department and I have watched hopefully for each new actor who might fill such a place. Only until I saw Cornel Wilde have I at last found such an actor. I've seen him as the romantic and

(*Please turn to page* 23)

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HALDEMAN-JULIUS CO.

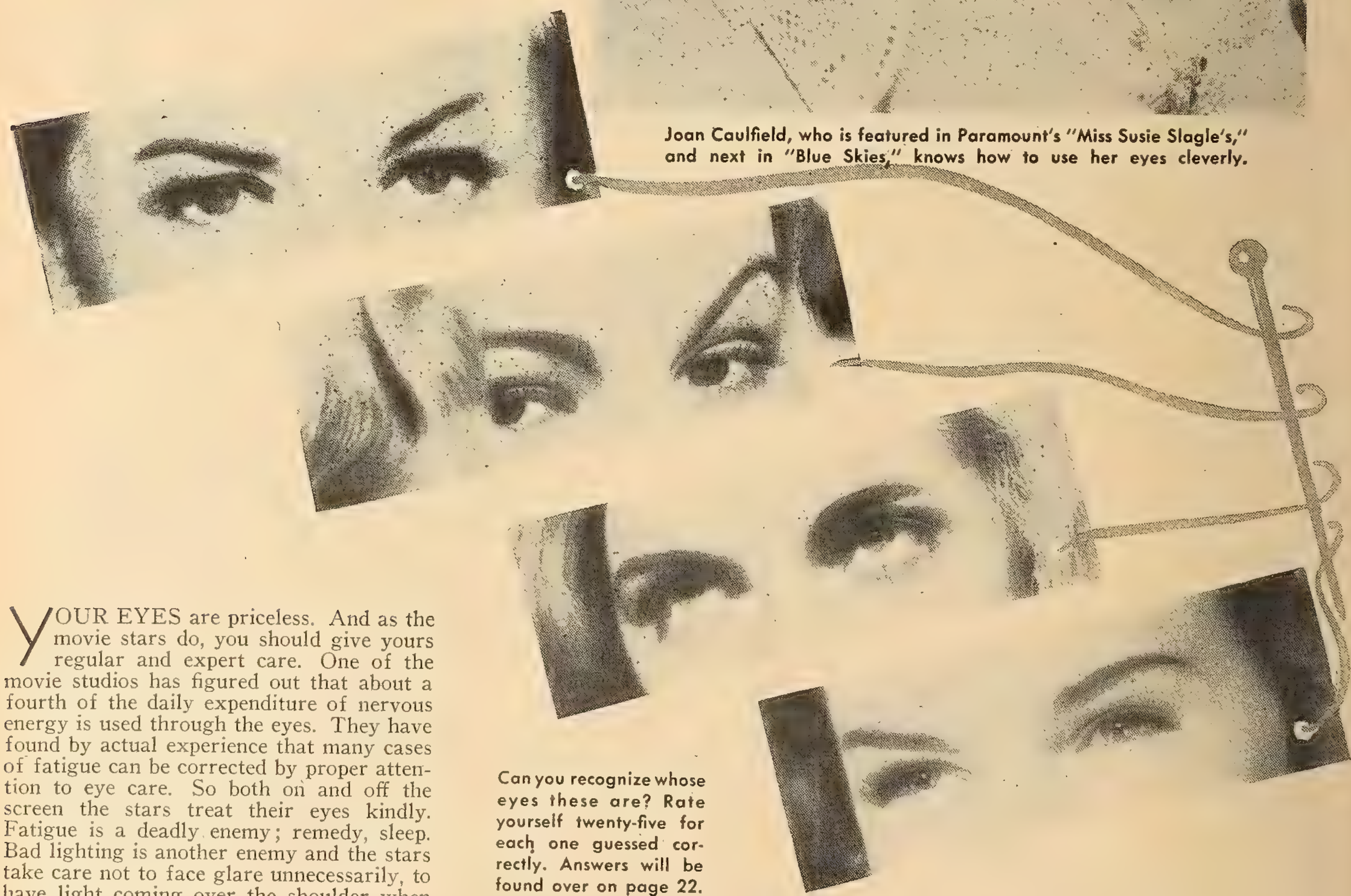
Dept. A-1719 :-: :-: Girard, Kansas, U. S. A.

A Pair of *Bright Eyes*

Good care can make your eyes more alluring

By Josephine Felts

Joan Caulfield, who is featured in Paramount's "Miss Susie Slagle's," and next in "Blue Skies," knows how to use her eyes cleverly.



Can you recognize whose eyes these are? Rate yourself twenty-five for each one guessed correctly. Answers will be found over on page 22.

YOUR EYES are priceless. And as the movie stars do, you should give yours regular and expert care. One of the movie studios has figured out that about a fourth of the daily expenditure of nervous energy is used through the eyes. They have found by actual experience that many cases of fatigue can be corrected by proper attention to eye care. So both on and off the screen the stars treat their eyes kindly. Fatigue is a deadly enemy; remedy, sleep. Bad lighting is another enemy and the stars take care not to face glare unnecessarily, to have light coming over the shoulder when reading or writing.

It is helpful to change the focus of your eyes frequently by looking off at a distance every so often if you are doing close work. This simple exercise is one many of the stars use: hold a pencil about ten inches from your eyes; look at it a moment then off to the corner of the room. Look back to the pencil, then look back to the corner. This exercises and rests the eyes.

Dust is another eye enemy and for it you need a bottle of eye lotion and an eye cup. An important part of a sensible beauty routine is to wash the eyes gently with lotion each evening. If you never have tried it you will be surprised at the heavenly rested sensation which follows.

The size and shape of your eyes are there to stay, but you can do a good grooming job on your brows and lashes which will help make your eyes look larger. Brows always have a character of their own and happily, today it is fashionable to follow their natural line rather than try to change it. Brush them well. This will help them stay smooth.

If your brows are too light a fine-pointed

LONGER LOOKING

JET BLACK COLORED

Hair

In 7 DAYS....OR MONEY BACK

(or Black—Dk. Brown, Med. Brown, Light Brown)

If You Crave Longer, More Beautiful Hair, Try This Astounding New Hair Dressing That Helps Prevent Brittle Ends From Breaking Off Colors Hair Glossy Jet Black at the Same Time!

Gloriously long, silky-soft and lustrous hair is the dream of every glamorous woman. If your dull, dry, unruly, brittle and breaking-off hair has caused you unhappiness and embarrassment, don't give up hope for longer-looking, beautiful, JET BLACK hair until you've tried this truly miraculous new system. Nora Lee is an amazing new type hair dressing that colors the hair a smooth, lustrous jet black at the same time it grooms! Entirely different from anything else you've tried, this hair dressing has successfully helped women—and men, too,—to find new happiness and confidence that comes from knowing their hair at last looks its best . . . neat, smooth, glossy black. Nora Lee helps soften harsh ends that keep breaking off because of their brittleness, thus keeping hair short and unlovely. Once this breaking off process is retarded, the scalp and hair condition being otherwise normal, HAIR MAY GET LONGER! That's why Nora Lee is so wonderful . . . it not only colors and dresses dull, drab faded hair into smooth, lustrous beauty temporarily . . . but it actually helps your hair and scalp toward a healthier, more normal looking condition. Make this sensational 7-day trial right now. Order your box of Nora Lee and test it for just 7 short days. If, in that time, your hair does not take on new beauty and lustre, does not have a longer appearance, every cent will be refunded! What could be fairer? You have nothing to lose, may gain so much happiness. Mail the coupon now.

2 QUICK, EASY STEPS TO THRILLING LONGER, JET BLACK HAIR BEAUTY

Never worry about tedious fussing or messy preparations with Nora Lee. In just two easy, quick steps, your mirror may show exciting results you never dreamed possible. All you do is rub Nora Lee into your hair and then comb. Before your very eyes your drab, unruly hair will be temporarily transformed into smoother, straighter, longer looking loveliness! Delight in how much easier-to-manage your hair becomes. You have a right to enjoy all the advantages gained from sparkling, lovely hair. Make this easy test and find out if all that your hair needs in order to become more attractive, longer looking is Nora Lee to help prevent dryness, add new lively sheen, and colorful appearance. Take advantage now of this thrilling 7-day trial offer.

Test Nora Lee Today—Just Mail Coupon

Why just dream of having gorgeous, glamorously long hair, sparkling with healthy good looks? Instead, take advantage of this amazing offer and prove to yourself what Nora Lee may do to help your dry, brittle, faded short hair problem. Sleek, colorful, long hair is one of woman's greatest allurements to men, and the envy of all other women. Fill out the trial coupon and mail today After 7 days you may see hair glory that far excels your fondest hopes and dreams. Be convinced—MAIL THE COUPON NOW!

Send No Money MAIL COUPON TODAY

Don't let bad-looking hair worry you, shame you a minute longer when it is so easy to try to help the condition, perhaps open a whole new life of success and self confidence for yourself Try Nora Lee. Before you know it, your hair should be so soft and so easy to take care of that you should be able to dress it in all the latest, attractive hair styles that adapt themselves so well to long hair. Order now. Send no money, just the coupon. On arrival pay postman only $1.00 plus federal tax and postage Then test for seven short days. Your mirror will reveal the thrilling results, and how your friends will admire and exclaim! But, if you aren't delighted with the colorful lustre . . if you aren't amazed at the ease with which you comb and manage your hair, just return the unused portion of Nora Lee and your money will be refunded in full! So hurry. If you do want lovelier hair . . . mail the coupon right now!

NORA LEE COMPANY, Dept. 620-N
209 N. Michigan Avenue, Chicago 1, Illinois

7-DAY TRIAL COUPON

NORA LEE COMPANY, Dept. 620-N
209 N. Michigan Ave., Chicago 1, Ill.

I do want longer, more colorful hair. Rush me amazing Nora Lee in the shade checked below. On arrival I will pay postman $1.00 plus tax and postage. If not delighted in 7 days, I may return for full refund.

☐ Jet Black ☐ Medium Black ☐ Dark Brown
☐ Medium Brown ☐ Light Brown

( ) C. O. D. 1 Box—$1.00 plus federal tax and postage.
( ) Cash with order we pay postage.

Name.....

Address.....

City.....*Zone*....*State*.....

Maria Montez and Louise Allbritton wearing duplicate costumes in this scene still from Universal's "Tangier" could almost make you believe you're seeing double.

eyebrow pencil may be used to darken them. One famous star, whose eyebrows are too light, uses two pencils, a black one and a brown one. Many people who know her well never suspect that her eyebrows are almost entirely put on by pencil.

If, on the other hand, your brows are too dark and heavy, go to work on them with a good pair of tweezers. Take out all hair over your nose. In working on the brows themselves tweeze only the underside and watch carefully that you do not change the natural line. You may want to tweeze the underside of the brows and then extend the outer brow line itself a little. Use an eyebrow pencil with gentle short strokes just as you would for light brows. After tweezing the brows the stars' makeup experts always put a bit of alcohol on the tweezed places to avoid any possibility of infection. Many stars touch their brows with a drop of brilliantine to make them shine.

Your lashes? Are they long, silky and curled back from your eyes beautifully? Then you are a lucky girl. But if they don't there is still a lot you can do about them. A certain blonde star with a reputation for lovely lashes trains hers by using a little oil on a brush. With it she gently encourages her upper lashes to curve up and back from her eyes. Lacking the brush, you can do exactly the same thing with a little oil on your finger. You probably already know of the little mechanical beauty aid many of the stars use to curl their lashes.

There are many fine mascaras from which to choose to help darken your lashes. Usually even if your lashes are dark the very tips of them are light. Skillful use of your favorite mascara on a little brush will add length to the appearance of your lashes. Use it carefully for although beads are fashionable again on dresses, they are unattractive on eyelashes! And, go very easy on the lower lashes.

Only very exotic-looking stars use eyeshadow in the daytime. Instead, they are more likely to put just a suspicion of cream on the upper lids to make them shine. But for evening, eyeshadow is useful. It is, of course, only for the upper lids and a smart girl will use very little on the side of the lid toward the nose. Blend eyeshadow toward the outer corner of the eye. Use it conservatively. Remember it is to make your eyes look larger and darker themselves, not to call attention to itself.

For the area around the eyes it is wise to have and use a good eye cream. These are usually unperfumed and richer than ordinary creams. Smooth yours on at night with the very gentlest of fingers. It will help discourage wrinkles and unlovely crowsfeet.

But there is one very, very important ingredient for your eyes that you cannot find in any store or package. That is a twinkle. Keep a twinkle in your eye and you will find it a great natural beautifier.

Answers to Whose Eyes? on page 20: top to bottom; Paulette Goddard, Veronica Lake, Lizabeth Scott, Diana Lynn.

the Lips he chooses are

Irresistible

And you, too, can have thrilling warm lips radiantly alive with Irresistible—the lipstick that brings glorious color to your lips and breathtaking moments to your heart. **WHIP-TEXT** to stay on longer yet be smooth-spreading, non-drying. Your most becoming shade with matching rouge and face powder available at all 5 & 10¢ stores.

Add a touch of Irresistible Perfume
it's wicked — it's wonderful

Now FINER THAN EVER
IN NEW METAL SWIVEL CASE

Lipstick by Irresistible

Fans' Forum

Continued from page 18

sensitive Chopin, then as the adventurous rogue Aladdin, and with the help of "The Bandit Of Sherwood Forest" rôle and that of "Leave Her To Heaven," I'm convinced that he alone of all actors possesses the amazing quality of an altogether changed personality in each picture. You can almost name each movie by just looking at photos of his face alone.

Whether it's great acting or a heaven-sent gift, they alone possess it, and to me it's the very height of acting perfection and a pleasure to behold untiringly for years to come.

TESSA PIPER, Vancouver, B.C., Canada

The other evening I saw a Technicolor production called "State Fair" which featured just the right personalities in Jeanne Crain, Dana Andrews, Dick Haymes and Vivian Blaine. There wasn't any more to that picture than a very natural setting, a typical American family . . . plus music, singing and, in general, something to brighten the spirits of every single person in the audience, no matter how they may have felt when they came in.

That is the real purpose of the buildup I've given the previous-mentioned picture, to impress on Hollywood just what the average American likes to see when they go to the movies. During the length of time that the headlines were full of war and hatred among people and nations, we couldn't seem to get away from war pictures, and people were really getting disgusted at the idea of going to see a show. When the public pays admission to see a picture they want something to brighten their outlook and give their spirits a lift.

Another picture on the same style as "State Fair" was "Junior Miss." The rôle of *Judy's* father was very capably put over by Allyn Joslyn, a natural for comedy, to date overlooked by master judges of talent in Hollywood. While we're on the subject of what Mr. and Mrs. Public like in the way of pictures, it might be well for us to take a glance at the type of person they prefer. One serious mistake that many an actress makes is to lose her naturalness. I say just the actresses because they subject themselves to the most changes once they are recognized as a box-office attraction. Jeanne Crain's natural beauty should be an example for the rest of Hollywood to follow.

Speaking of the changes made in person recalls the changes that have taken place in Deanna Durbin's one-time natural beauty. People crowded to hear her sing and then suddenly she decided to forget singing and try drama. Previously she was making out fine combining both drama and singing. A slight hint might be given in Vivian Blaine's direction to forget about the red hair and try her own natural shade and we bet that it would look much better, whether it's Technicolor or not.

So to sum it all up for you, Hollywood, we'd like to see more pictures like the two previously mentioned and more leading ladies like Jeanne Crain and Mrs. John Agar (Shirley Temple). Movies seem to rule the generation growing up so let's get rid of the idea-giving films like "Dillinger," etc., and wipe a few inches of lipstick off the lips of our teen-agers and get down to some real motion pictures worthy of "Standing Room Only."

From where I sit that seems to be the demand of Mr. and Mrs. John Q. Public and, being a theater cashier, I can very well tell by the box-office receipts what rates financially, which, as you know, is really what talks with the bosses back in Hollywood.

KAY HENLE, Camden, N. J.

Hips aren't your big problem, Honey!

YOU CAN TAKE your hips right off your mind, Angel. For no one finds fault with your *figure!*

But you'd be smart to exercise a little more care about personal charm. Being streamlined, you know, won't protect you against *underarm odor.* Or lessen the offense when others find you guilty.

So keep right on trusting your bath—for *past* perspiration. But put your trust in dependable Mum to prevent risk of *future* underarm odor.

Creamy, snowy-white Mum smooths on in 30 seconds. Keeps you fresh and free from underarm odor all day or evening. Helps you stay nice to be near.

Mum is gentle—is harmless to skin and fabrics. Won't dry out in the jar or form irritating crystals. So why take chances with your charm when you can be *sure* with Mum? Ask for a jar of it today.

• • •

For Sanitary Napkins—*Mum is gentle, safe, dependable . . . ideal for this use, too.*

Product of Bristol-Myers

Mum

TAKES THE ODOR OUT OF PERSPIRATION

This active, busy shopper Is modern as can be, Relying on Meds' comfort, Meds' real security!

So convenient, too! Meds internal protection means quick changing, easy disposal and complete freedom from all odor and chafing. A generous supply of Meds can be slipped into your handbag—and no one the wiser! "Next time," do try Meds!

- Meds alone have the "SAFETY-WELL"—designed for your extra protection.
- Meds are made of real COTTON—soft and super-absorbent for extra comfort.
- Meds expand quickly and adapt themselves easily to individual needs.

Meds only 25¢

FOR 10 IN APPLICATORS

Note special design of Meds applicators. Firm, smooth, easy to use, completely disposable.

GUIDE TO GLAMOR

Beauty needs good-grooming essentials for a "lovely look"

Early American Old Spice bath accessories add glamor to any girl's beauty routine.

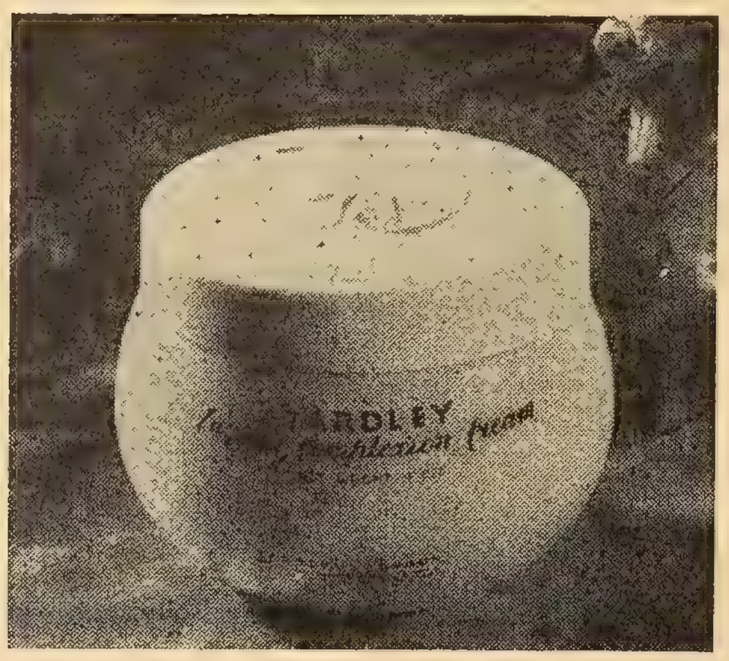
THE modern woman of today knows that her daily bath may serve two purposes: it helps teach her the art of relaxation, and helps preserve her own natural beauty. The ritual of the bath the Shulton way is a serious process. First step is to gather all bath accessories. While the water (on the warm side) is running pell mell on a scoopful of spicy bath salts, tie up your curls and cream your face for the double purpose of cleansing and lubrication. Then, step into the tub, stretch full length and relax. Surrounded in a cloud of roses-and-spice fragrance those worry cobwebs seem to drift and wash away cares and troubles. When the last knot is untied, leisurely scrub yourself from head to toe with a rough washcloth or brush and spicy soap which is quick-lathering and soil-searching. After an equally thorough rinse rub yourself dry with a turkish towel, sending the blood rushing through your body. This way a bath is a treat.

An entirely new product finds its way into high mention this month. It is Trimal Polish Remover and we predict it will be one of your great loves, for it helps prevent dry, brittle nails and is valuable insurance against your favorite polish peeling or chipping. All this, in addition to doing a workmanlike job of removing old nail polish. We are told that the reason for all this is that it has an oil base and contains no acetone. As you use it you will find your nails seem more flexible, less apt to split or crack. This means, of course, that polish will stay on longer. The cuticle, too, seems softer.

The recent slump in marriage license sales brings up a chilling thought—is romance slowing down to peacetime tempo? Wise observers say no, and predict that plenty more lads will pop the question the minute they're home to stay. In the joy of that first welcome some GI Joes will come out of the embrace laughably smeared with lipstick, just as of yore. But a lot more of them are due for a sweet surprise. When they reach for handkerchiefs to remove the customary red smudge, there simply won't be any smudge to remove. The reason? Many a smart girl will use non-smearing Liquid Liptone on that all-important day.

Liquid Liptone is as easy to put on as the usual lipstick—some say easier. There is a patented applicator with each bottle, used just like a lipstick. It comes in all the newest shades; lightest blondes will favor English Tint or Light; medium complexions will like Parisian or Tropic; darker brunettes select Regal or Gay Plum. But whatever the shade chosen, Liquid Liptone will help make the reunion a success when Johnny comes marching home.

Have you noticed how much startlingly lovely hair there is around that is quite gray over a bright young face? Marchand's Blue Black hair rinse is responsible for much of the current excitement about this kind of hair. One lovely young star who refuses to be quoted reported recently that she used a few drops of lemon with the Marchand's rinse with wonderful results. We thought you might like to be let into the secret, just in case your hair is the kind this rinse is made for.



Yardley English Complexion Cream, an all-purpose cream that cleanses, tones, softens.

Trimal makes news with a non-acid, non-drying, oily polish remover you'll like.

Why, the nerve of her! *MY EDDIE!*

Sure! Eddie had been avoiding her lately but she foolishly put it down to the fact that he was very busy. Certainly she never expected anything like this . . . another girl getting engaged to him under her very nose! Laura never guessed the real reason*.

Few things equal halitosis (unpleasant breath)* for raising a barrier between people. The insidious thing about it is that you, yourself, may not realize when you offend, and even your best friends won't tell you.

Isn't it just common sense to be constantly on your guard against this condition? After all, Listerine Antiseptic offers such an easy and wholly delightful precaution. Simply rinse the mouth with Listerine Antiseptic morning and night, and before any date where you wish to be at your best. How it freshens! How it sweetens! How it deodorizes!

While some cases of halitosis are of systemic origin, most cases, say some authorities, are due to the bacterial fermentation of tiny food particles clinging to mouth surfaces. Listerine Antiseptic halts such fermentation, then overcomes the odors fermentation causes. Almost immediately your breath is fresher, sweeter—less likely to offend. Lambert Pharmacal Company, *St. Louis, Mo.*

Before any date

LISTERINE ANTISEPTIC

for oral hygiene

"Turn away!
Turn away!"

"You can't stop
loving him!"

"You can't,
You can't!"

GENE TIERNEY at the flood-tide of her glory... in a motion picture that engulfs the screen in dramatic greatness!

DARRYL F. ZANUCK
presents

GENE TIERNEY
in
Dragonwyck

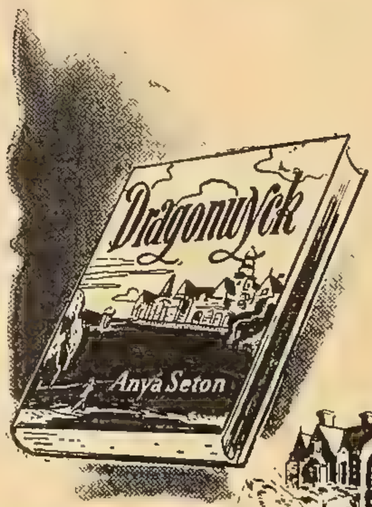
From the Novel by Anya Seton

with

WALTER HUSTON
VINCENT PRICE
GLENN LANGAN

and
ANNE REVERE • SPRING BYINGTON
CONNIE MARSHALL • HENRY MORGAN

Written for the Screen and Directed by JOSEPH L. MANKIEWICZ



A
20th
CENTURY-FOX
PICTURE

The Editor's Page

It's another costume rôle for Cornel, in Columbia's swashbuckler, "The Bandit of Sherwood Forest," with Anita Louise, seen above.

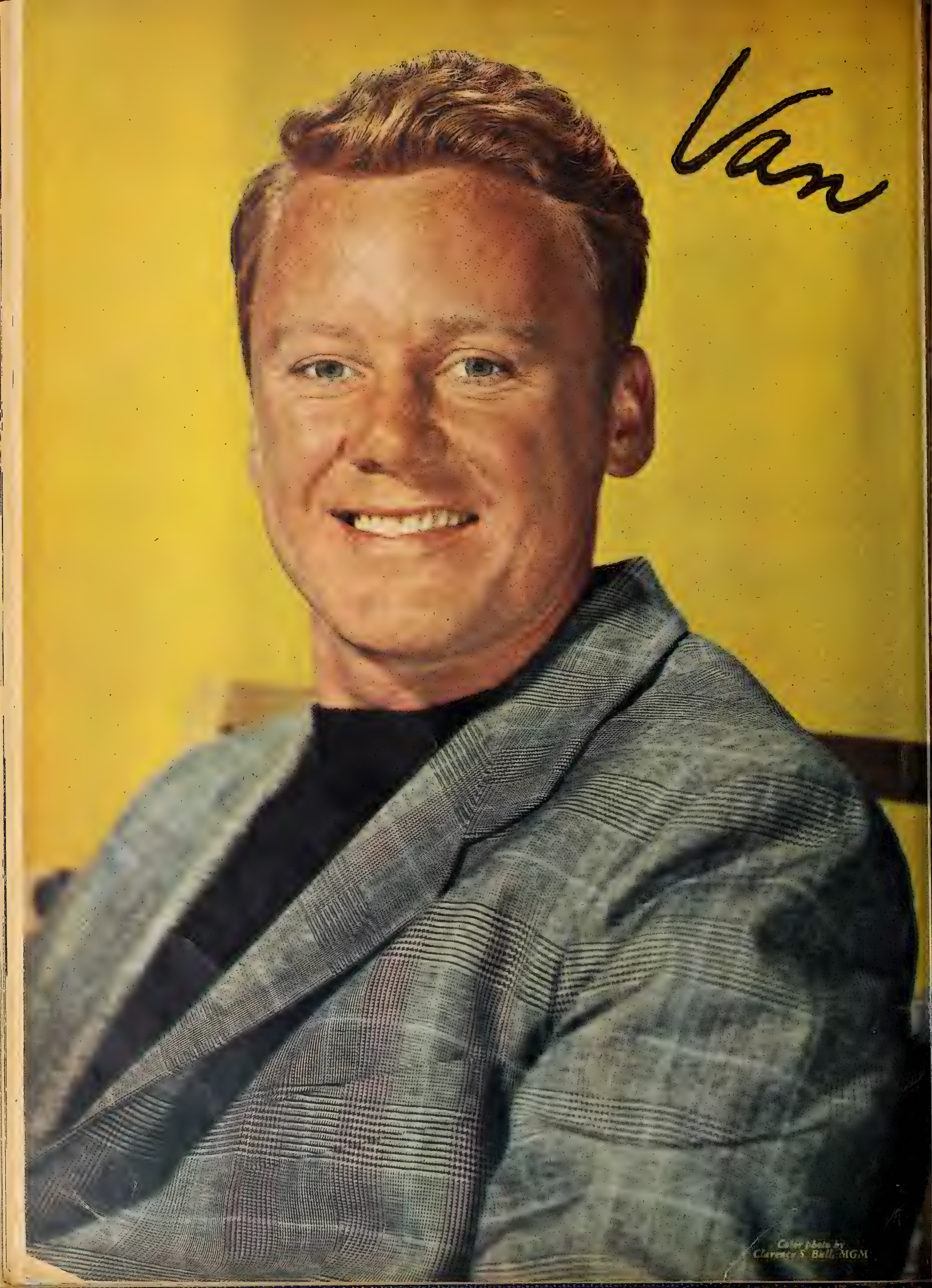
AN OPEN LETTER TO CORNEL WILDE

DEAR *CHOPIN*—I mean, of course, Cornel:

Can't help calling you that because, whether you like it or not, your performance in "A Song to Remember" is still the one that sticks in the fans' memories. It was just another case of the perfect actor for the rôle, and I don't know of any other player who could have made that part of *Chopin* come alive as you did. Frankly, I thought it was a mawkishly written rôle. You gave it something; in fact, everything—and the American movie audiences, never dumb, recognized it and acclaimed you. If ever there was an audience-made star, it's you.

I'd heard of your earlier struggles to get somewhere in Hollywood and I was sorry when all that seemed to be happening to you was to get lost in the snows of a Sonja Henie film. But then Columbia put you in the Chopin-Sand piece, and that did it. Or rather, you did it. A good many actors have come to grief in costume rôles because they look so silly in those clothes. In other words, a true romantic actor comes along only once in a dozen years or so, and when he does the audiences are so hungry for good, old-fashioned swashbuckling they eat him up. This doesn't mean you have to swagger around in tight pants and a Robin Hood cap as you do in "The Bandit of Sherwood Forest" all the time. You look good in the modern "Leave Her To Heaven" too. In fact, you look good, period.

Delight Evans


Van
Color photo by
Clarence S. Bull, MGM

"This is the first time I've ever attempted to set down on paper how I feel on these all-important subjects!" Frank talk from Van

Busy boy! Van takes time out from movie-making to tell you what he really thinks. Scene stills above show him with Esther Williams, Keenan Wynn, and Lucille Ball, fellow-players in the MGM production of "Easy To Wed."

THIS IS WHAT I BELIEVE

By *Van Johnson*

WHEN SCREENLAND asked me to write on what I believe about life, death and "intimations of immortality," I was flattered but appalled. It seems to me that these questions are all somewhat beyond my depth. I have a very simple philosophy of life. It's easy enough to answer questions when you're asked what kind of pie or what kind of girls you prefer, but when you get beyond superficialities, you're apt to flounder around in waters much deeper than any you'd ever intended to go near. And if I get beyond my depth—as I'm afraid I shall—well, this is the first time I've ever attempted to set down on paper how I feel on these all-important subjects, so don't judge me too harshly if I sometimes get entangled in contradictions and sound like a dumb bloke who didn't have enough sense to stay out of deep water. All right now, I'll dive!

Life. I believe in taking things as they come and making the best

(*Please turn to page* 70)

Encore! Van and Esther Williams were so popular together in "Thrill Of A Romance" that studio teams them in another.

Bette's Whirlwind Romance

By Mayme Ober Peak

HE WAS a roving landscape artist who sailed the seven seas—painting as he went, from the Riviera to the West Indies. "Whenever I liked a place, I stayed there and painted for awhile. I just painted what I saw and felt."

Thus William Grant Sherry, Bette Davis' third mate, put his past into a nutshell, adding: "I never had any training as an artist. But I've been sketching and painting as long as I can remember." And that was what he did

when he entered the Navy for four years. But this time he was beached. He was stationed the entire time at the Navy hospital at San Diego where he was assigned to the highly specialized work of medical illustrations, in color. His paint brush was limited to surgical operations and various diseases.

While stationed at San Diego, he had visited the artists' colony at Laguna Beach where he had friends. As soon as he was discharged from the Navy, he went there with the idea of painting some of the beautiful landscape and sea views—and then winging his way on to his next art adventure.

But at Laguna Beach, William Sherry was to have the greatest adventure of his life. He was to meet and marry, within thirty days, the world-famous star, Bette Davis.

He was first introduced to her at a dinner party at the home of a friend at the beach. Bette, who is financially interested in an art shop at Laguna, had of late participated in their social activities. She was attracted by the vibrant personality, the insouciant charm of the tall, sun-bronzed, brown-haired artist. They became friends. They found they had many things in common and much to laugh at together. You know how sometimes two people can laugh themselves into love. Carole Lombard and Clark Gable did. But who was a pharmacist's mate just out of the Navy, and an obscure artist, compared to a great motion picture star? How dare he tell her that he loved her?

And it wasn't love at first sight, he told me. "The more I saw of her, the more I was attracted by her quick-as-a-flash mind and her terrific sense of humor. I liked the way she left Hollywood completely behind her."

Bette Davis is one of the most regular persons in Hollywood. She has never lived nor behaved like a star. But the fact remained, as far as Bill Sherry was concerned, that her prestige as the first lady of drama of the screen presented a marked contrast to his position, not to mention his financial status.

It is strange how an inanimate object can sometimes play an eloquent

(*Please turn to page* 68)

★

In our exclusive story you'll meet Bette's third mate, artist William Grant Sherry, and learn how their romance began

★

Bette and her Bill. Hollywood was agog at their whirlwind romance and marriage. Above, the happy couple with Dr. Francis Ellis, who performed the double ring ceremony. Group on facing page shows bride and groom with Bette's mother and new step-father, Mr. and Mrs. Woodbury Palmer.

Dorothy Lamour

She may look haughty here, in her glittering new gown, but when you see Dottie opposite Bob Hope and Bing Crosby in the hilarious "Road to Utopia" you'll recognize the same lively, fun-loving Lamour.

Color photo by A. L. Whitey Schafer Paramount

Here's Harrison!

Meet the "typical Englishman," now in Hollywood for a year in our studios

By Margaret Saville

Rex Harrison and his actress wife, Lilli Palmer, are pictured in closeup at right, and pursuing their favorite sport, at left. Harrison is leading man opposite Anna Neagle, at right below, in "A Yank in London."

IF YOU want to study the typical Englishman, just take a peek at that perfect specimen Rex Harrison. To make it easier for you, he has come to Hollywood from London with a contract to play in three successive films. Though currently you can also observe him on the screen in two imported British productions, as the novelist-husband in Noel Coward's "Blithe Spirit" and sharing stellar honors with Anna Neagle in "A Yank in London."

Rex is as essentially English as buttered tea-cakes and a London fog and an oak-beamed cottage in Sussex. He's tall, with a slim waist and broad shoulders and holds himself very erect. He has crisp dark brown hair and a mobile mouth and eyes that look out at you lazily, quizzingly from under their long lashes. There is usually the suggestion of smile in their depths. His clothes are conservative but he is strictly well-groomed and well-dressed, even in a sports outfit. (You get the impression he would rather be found dead than dirty.) He has a courteous poise which nothing ever upsets. Though he moves swiftly enough if he needs, he is never seen to actually hurry and he always appears serene and unperturbed. His quiet voice is still clear. You thought the typical Englishman spoke as if he had a plum in his mouth? Ask any soldier who served in the E.T.O. and hear him laugh.

And as you look at Rex, you'll sense the compelling attraction of his personality that makes you want to know him better because you feel sure you'll like him. There is nothing obvious about him. His maleness doesn't strike you like a poignant blow the moment you set eyes on him. He has an easy modest charm so effortless it seems almost casual at first, as though he doesn't care anyway. But he grows on you steadily and subtly as you watch him. You find youself responding to his sudden smile and feeling his

(*Please turn to page 77*)

End of the

★

"I don't think Betty is the greatest actress in the business," says Bogart of his wife Lauren Bacall, "but she has talent of a very high order." Right, Bogey at work on the set with co-star Barbara Stanwyck and Director Peter Godfrey of "The Two Mrs. Carrolls." Far right, with Martha Vickers, featured with Bogart-Bacall in Warner's "The Big Sleep."

★

Exclusive photo of the Bogarts by Jack Albin

Rainbow for Bogart

"So you're a tough guy, huh? You don't look tough to me!" That's what they're always telling Bogey. His answer: "All I want is peace and quiet."

Exclusive new interview with this hard-to-get actor

By Hyatt Downing

THOUGH Humphrey Bogart is still young enough to maintain the youthful drive necessary to the aggressive characters he portrays, he has achieved enough fame to fill a dozen lives. He possesses sufficient money to do exactly as he pleases. At Warner Brothers, where he is under contract, he has reached the point where he can choose the vehicle best suited for the expression of his rather vivid talents. He has been written about, talked about, praised and condemned more than any other actor in Hollywood. Yet, until very recently, he has been a man in search of that evanescent goal which most people call happiness.

We were lunching at the Lakeside Country Club and for a long time I had been listening to Bogart talk. He had been telling me about his friend, Louis Bromfield, and his farm back in Ohio; about the boat moored at a dock in Balboa which, at the moment, is his great enthusiasm; about the new house he has bought in Hollywood with large, sunlit rooms, just the right kind of furniture, just the right shade of rugs on the floor. Suddenly he fell silent and gazed out of the window. Then he turned to me abruptly: "You know, if I felt any better than I do right at this moment, I couldn't stand it! It's a completely new experience for me."

"I don't get it," I said. "I should think that you would have felt that way for the last fifteen years or so."

"Maybe I should have, but I didn't," Bogart said. "There were a lot of things that came into it, a lot of angles to figure. I guess I was hunting for something unconsciously, and I didn't have sense enough to know what it was."

"Do you know now?"

"Sure, I know. But the trouble with me during those years was that I was so busy living up to the tough guy reputation I'd made in pictures that I didn't have time to arrive at any real sense of values."

Today when he would like to forget that character which he has established for himself over the years, the old ghosts still rise up to haunt him. Hardly a week goes by that someone doesn't come shouldering up and say: "So you're a tough guy, huh? You don't look tough to me."

Then Bogart has to go through the old routine of assuring the bellicose individual that he really is mild as milk, and that all he wants is peace and quiet. "And that's all I *do* want, too," he added with a wry grin.

Bogart is considerably mystified by the attitude which the public assumes toward actors and more particularly toward himself. Recently when he wrote an article for a national publication he received letters from all parts of the country demanding to know why he considered that he had a right to air his political convictions; why, as a matter of fact, he felt at liberty to express his views on any topic. The burden of the complaints was: "What does an actor know about anything—other than mugging before a camera, and who cares?"

"No one believes that actors, as a class, have extraordinarily profound minds," he says. "Neither are they stupid. Why not allow them the same consideration that would be extended to an ordinary business man?" Then he added whimsically: "Or maybe it's just me they don't want to hear from."

But right now Bogart isn't seriously concerned with anything other than his profession and being a good husband to his new wife, Lauren Bacall, whom he mentions as "Betty." He is also concerned with her future, either as an actress or as the mistress of his home. She is facing a decision, he says, and it is one

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IN THE GOOD OLD "Centennial Summer" TIME

More movie Americana! You liked "State Fair," so the same producers are giving you another slice of our country's charm and humor, with a brilliant all-star cast

Set in an earlier period though it is, 20th Century-Fox's big new production, "Centennial Summer," promises to convey the same warm feeling of that smash success, "State Fair." More romantic and dramatic than musical, "Centennial Summer" boasts a big, impressive cast, including Cornel Wilde, Linda Darnell, and William Eythe, seen in costume ball scene above.

Color photo above by Stan Graves.

Constance Bennett is back in a glamor rôle in the new picture (left). Bill Eythe, above, romances Linda Darnell (right, and top). Jeanne Crain, Dorothy Gish and Walter Brennan are other members of all-star cast — and in this case, all-star means something.

Color closeups by Gene Kornman.

Victoria Elizabeth James is growing up to be as much of a charmer as her famous Mummy. And is Pop proud!

Betty's Baby

Looks like her dad, doesn't she? Little Vicky, daughter of "Gams" Grable and bandman Harry James, takes to the camera with all the aplomb of her parents. Movie career for Vicky? No! Lovely Mom is currently toiling before the 20th Century-Fox cameras in "The Shocking Miss Pilgrim."

June Haver's blonde loveliness lends itself to the good cause of bringing back the sweater to the movie scene. June's latest: "Give Me the Simple Life." Dale Evans, above, heroine of the Roy Rogers Westerns, is snuggled up in something warm and becoming.

THE SWEATER SET ON

★ ★ ★ **Sweaters are always in season — especially in Hollywood**

Setting off Jinx Falkenburg's vivid beauty more effectively than any other garb: yep, a good, old-fashioned sweater. You'll be seeing Jinx in "Meet Me on Broadway." Joan Leslie, at right above, is appearing opposite Robert Hutton in "Janie Gets Married" and appearing right pretty here.

Something new in sweaters: a low, round neckline, worn by the exquisite Jeanne Crain — who, since "State Fair," has become potential number one star of tomorrow. Jeanne's astute producers are casting her in one big picture after another — the latest, "Centennial Summer," opposite Cornel Wilde.

PARADE!

★ ★ ★ ★

HAVE YOU ever felt completely on top of the world, when life was simply grand and your heart brimmed over with happiness? Then suddenly the thunderbolt struck out of the blue sky. You swayed on your feet, soul-sick and shattered, murmuring incredulously, "But it can't happen to me," while life gave back the mocking answer, "Well, it has!"

If you've ever suffered from ironic fate like that, then you know how Laurence Olivier is feeling these bleak Winter days in London. Only a few months ago good-looking black-haired Larry was rich in fulfillment and joy. He had just achieved his ambition of years by putting Shakespeare on the screen and he was going to make some more long-cherished dreams about film production come true. He was gloriously happy in his married life with lovely green-eyed Vivien Leigh, the adored woman who lent such gay enchantment to the quaint little house in London's Chelsea district where they made their home.

Together they had been to the brilliant West End première of "Henry V," where Larry's performance as the royal warrior won cheers from the distinguished audience—itself an occasion for newspaper headlines in habitually reserved and silent London. Some of their friends remarked that Vivien's flower-like little face was almost as white as her chiffon gown but she assured them she was only tired after her long day's work at Denham Studios where she was making the epic "Caesar and Cleopatra" with Claude Rains and Stewart Granger.

Then at the Savoy Hotel party which followed the premiere Larry announced their

Laurence Olivier's latest screen rôle is the king in "Henry V." Here are first stills, left and right, from the film. Below, Vivien Leigh as the star in Shaw's "Caesar and Cleopatra," in which Claude Rains, center below, appears opposite her. Bottom of page, first informal photo of Vivien in a long time, made on the set with producer-director Gabriel Pascal, Basil Sydney, and Stewart Granger, who was presented with a life-size baby doll by the cast to get him accustomed to handling his new son.

It Happened to Laurence Olivier

By
Lettie Grimstead

Latest news of Olivier and his adored wife Vivien Leigh, a scoop straight from London!

Olivier is a sincere and earnest student of Shakespeare. At left, he studies his next sequence on the set at the Denham Studios outside London for his new production for Two Cities Films, "Henry V."

future plans. First they were going to play together on the London stage, in Thornton Wilder's "Skin of Our Teeth," and then they were going to share a great new film, no less than Shakespeare's "Taming of the Shrew." As guests raised their glasses to toast the radiant young couple, somebody said with truth, "Here are the Lunts of Britain, following the same tradition." For just as Alfred Lunt and his elegant Lynn act exquisitely together devoting their whole time and thoughts

(*Please turn to page* 84)

The Boss Man is a Lady

Joan's home is modern in design. Top, the living room, dominated by huge fireplace banked by books. Above, lady producer who knows her business.

Your ideas of women producers will do a right-about-face when you meet Joan Harrison of the Betty Grable legs and the crisp, quick mind

By Alyce Canfield

WHEN Delight Evans, your SCREENLAND editor, asked me to get a story on Joan Harrison, the producer, I thought to myself, thought I, "This is kind of scary. Miss Harrison will probably be an old battle axe of fifty or so, homely as mud and just too, too intelligent!" That's what I thought.

So when I met a neat little trick with legs like Betty Grable's, pretty enough to be a movie star, and young, yet, my idea of women producers did a right-about-face. Because Joan is a girl you have to see to believe. I should think someone would tell her that you can't have all this and a mind too. It's just not being done.

She knows her business, make no mistake about that. Not for nothing did she train under the ole maestro, Alfred Hitchcock, back in London and here in America. Today the ole maestro is right proud of his little protégée, for in her latest picture, "Uncle Harry," the suspense is unbearable, the characters believable, the performances outstanding, and throughout it all can be seen the fine English hand of Miss Joan Harrison.

"Uncle Harry" needed the woman's touch because the subject matter was delicate. The story had to be handled with kid gloves. Censorship, you know. But Joan handled every situation with such good taste that the Johnson offic

Exclusive photos by Jack Albin

Pert, pretty Joan Harrison is very feminine, loves perfume; plays with musical horse, above. Bedroom wall is a smoked-mirror panel. Wings of house are connected by lattice overhead. Exterior is of substantial brick and redwood.

(it was the Hays office then) was very happy about the whole thing.

This good taste is also evident in Joan's home. The style is modern, and the architect, Paul Lazlo, designed it to let in the California sun. It is literally walled with windows which roll aside if you want to step into the garden. The main house is built as a square "U" to make a patio. The back yard looks out on the Los Angeles Country Club, which is a nice view in any town. But the thing that is the most arresting is the clean, orderly sweep of the house. There is a pleasing absence of the conventional four walls for every room. For instance, a single pillar divides the dining room and living room, although there is a folding door which can be used to separate the rooms, when the occasion demands it.

Joan explained that the house is really a small one—just two bedrooms, a study, living and dining room, kitchen and servants' quarters. But because the walls are one color — gray — throughout and because the rooms are not separated into conventional little boxes, the effect as you walk into the entrance hall is of space and orderliness. It expresses the personality of Joan Harrison perfectly.

For although Joan is little, feminine

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Sister Adele, left, cheered American servicemen in London during the war. Above, first still from Fred's new picture, "Blue Skies," in which he co-stars with Bing Crosby, left, and Joan Caulfield. Fred says this is his last dancing rôle.

Lady Charles Cavendish, the former Adele Astaire, was her brother's gay and glamorous dancing partner in the days when The Astaires were the world's most famous team. She's still gay, still glamorous, as she talks to you about Fred

By Gladys Hall

QUITE a few years before you bobby-soxers were born, a pair of dancing youngsters, brother and sister—a dark girl, a fair boy—gave their first public appearance on Broadway in a kids' version of "Cyrano de Bergerac." Equipped with an enormous *papier maché* nose and pillows where she sat down, the girl played *Cyrano*. The boy played the heroine, *Roxanne*. He wore a blonde wig. And they gave him pillows, too—in the right places. Their names were Adele and Fred Austerlitz.

Several years later, the dancing pair—the boy now seventeen, the girl, a year older—in the Ed Wynn starring vehicle, "Over The Top," hit Broadway such a whack, it woke up, screaming—for more of them. Their names were Adele and Fred Astaire.

They happened to choose the name of Astaire, says Adele, Lady Cavendish ("Call me 'Dellie,' for heaven's sake," she says, rather impatiently, when you "Lady" her), because it was a family

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Photos from Press Association, Inc.

TELLING TALES on Brother Fred

Fred had a warm welcome from sister Adele on his arrival in London to entertain our boys at Rainbow Corner, American Red Cross Club, where Lady Charles worked. Above, Lissmore Castle, her home in Ireland, with Adele, seated, and Tilly Losch, standing on wall.

ALL IN FUN, FRED!

That's the spirit behind sister Adele Astaire's gay interview (facing page) about her famous brother, who says his final dancing film will be Paramount's "Blue Skies," with Bing Crosby. But, Fred — you didn't say positively!

The Beautiful and Blessed

Pretty girls are a drug on the market in Hollywood? Don't you believe it! Even a bored reporter sits up at the sight of fresh young beauty, such as Yvonne DeCarlo's

By Jack Hyatt

Publicity pose, above, shows Yvonne making friends with a fawn on Universal's back lot, part of the star build-up for Hollywood's new actresses. Center, a spot of tea at home with Mrs. Cohan, who with her five-year-old daughter lives with the new beauty.

A BEAUTIFUL girl was feeding nickels into a pay telephone at The Players. She was having a little trouble in getting her number and two vertical lines marred the smooth loveliness of her brow. I paused and took a second look, well, you would, too. Anyway, I had a hunch that this was the girl I was to have luncheon with. Just then she glanced up and saw me. Maybe it was telepathy. Anyway, a moment later, she came out of the booth smiling and said: "Have you been waiting long? I'm sorry. I'm Yvonne DeCarlo and I was pretty sure you were the one I was supposed to meet."

She gave me her hand and people all up and down the long room looked at us and smiled, too. It was nice standing there holding her hand, and knowing that every man in the place would have been happy to do just what I was doing. Curious as it may seem, the response to fresh young beauty is just as instantaneous here in Hollywood as it is in Ft. Dodge, Iowa, despite the often published statement that pretty girls are practically a drug on the market in this Bagdad-on-the-Pacific. Your Hollywoodite isn't half as bored as he would like to appear. Show him an arrestingly beautiful face and a shapely figure and then watch the world-weariness vanish out of his eyes. Men are the same everywhere. Nothing revives them so much as the sight of a good looking girl.

We sat down in a booth and I watched the enthusiasm come up in her blue-gray eyes as she told me about the possibilities of her next picture, "Heat Wave." She moved her hands in a way I suddenly remembered in "Salome, Where She Danced." It was a single, expressive gesture and told more than many of us can express with words. "Think of white moonlight on African sand," she breathed, "a murmuring sea and a penniless dancing girl who has been a Spanish aristocrat and is in love with a Russian boy. And over all the magic of Rimsky Korsakov's music." She laughed suddenly and flung out her hands. "Even *you* would get excited in such a place and under the spell of such music."

"Even I?" I said, "Look, I'm so excited right now I can hardly stand it."

"You're laughing," she said. "But just wait. When that picture comes out maybe I'll show you something."

"My dear," I said, "I'm *not* laughing. Anyone who can find humor in an entrancing dream is nuts. Go on, tell me some more."

But suddenly she wanted to talk about "Salome, Where She Danced." "It was a jumbled up story," she said, "and anything that could have been good in the

After her first hit in "Salome, Where She Danced," Yvonne DeCarlo was cast in a rootin', tootin' Western, "Frontier Gal," in which she plays a fiery dance-hall queen. It's all in Technicolor, with stalwart Rod Cameron, in scene above, as menace.

dancing was spoiled by the cut-back camera shots—you know, from me to someone else in the scene and then back again to me. A gesture of the arm or body ends in a jerky, graceless movement. Dancing, if it is beautiful, must be as fluid as water, as harmonized and rhythmical as music. In 'Heat Wave' I hope I'll express all that June Roper ever taught me in Vancouver."

One senses in talking to this girl with the darkly olive skin and that curious air of "foreignness," that she knows precisely where she is going and how long it is going to take her to get there. There is no vagueness in Yvonne DeCarlo. She is as definite as a bar of sunlight in a dim room. She believes in two things—intelligence and the ability to drive and direct that intelligence—which is work. She wanted to become an actress when she was 13 years old and she has never abandoned that ambition.

Dancing was something she didn't want at first. That was literally grafted upon her consciousness by her mother, who had always dreamed that she would have a daughter who would some day become a famous dancer. Yvonne became a dancer but she also became something more—a young woman who knows how to use her mind as well as her body.

When she came to Hollywood with serious screen aspirations in 1941, she went from studio to studio trying to get a part in a good rousing Western. "Westerns are filled with dramatic action," she says. "If you're an actress they'll bring it out."

But the directors of horse opera would have none of her. "You're too dark, too foreign," they said. "We want the pure American type."

This gave Yvonne a good deal to think about, wondering if being born in Vancouver, B. C., of French-English descent, made one a Hottentot or something. And then, one day, Walter Wanger saw her photograph. (Yes, of course, there's always a "then one day" in these stories. They don't happen to you and me, perhaps, but they do happen to girls like Yvonne DeCarlo.) Mr. Wanger was looking for an exotic creature to play

(*Please turn to page* 86)

Home from the wars, is Jean Pierre, and Maria is happy. "Love is one word we both pronounce perfectly," grins A

Jean Pierre COMES HOME

A rousing welcome back to fabulous Frenchman Aumont

By Hattie Bilson

NOW that the shooting, atomic and otherwise, is over, millions of post-war dreams are fast becoming realities. G. I. Joe and his Jill are meeting again, making love again, going back to the old jobs, poring over blueprints of new homes, raising families, resuming their normal pre-war lives and loving it.

Hollywood's post-war dreams are pretty much of the same pattern. Take for instance two of the town's most colorful personalities, Jean Pierre Aumont and Maria Montez, settling down to a blissfully peaceful routine.

Like most other honorably discharged soldiers, Jean Pierre reported back to "the boss," MGM Studios, to pick up where he left off. He was welcomed back with high enthusiasm. Not only had he endeared himself to the studio personnel, he had also built up a fan following with past performances in "Assignment in Brittany" and "Cross of Lorraine." Already he is at work, on loanout to RKO, making screen love to Ginger Rogers, all grim remembrances of war behind him.

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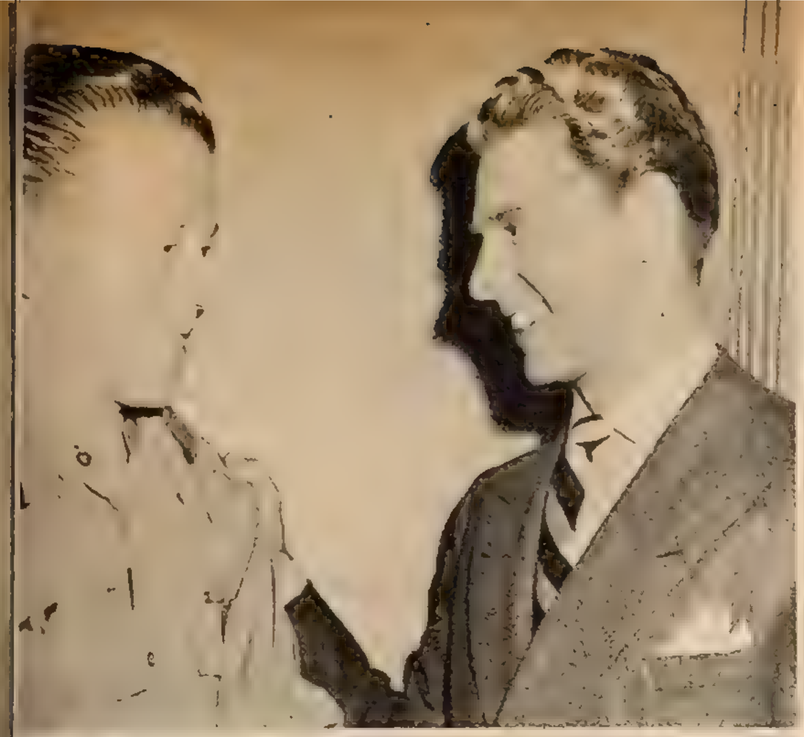

ean Pierre and his brother, Lt. Francois Villiers, 're re-united in Hollywood for the first time since ey both served with the Free French forces.

ou'll see Aumont on the screen again in RKO's Heartbeat," in which he plays opposite Ginger ogers. Director Sam Wood is seen at left, above.

"Heartbeat" is a gay romantic comedy. In scene above, the American girl, Ginger, tries to teach Jean Pierre how to whistle. No, *not* a wolf-call

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The Latest Lovelies

Challenging the established stars are such charmers as these three

Andrea King has already made a place for herself as Helmut Dantine's heroine in Warners' "Shadow Of A Woman." But there's nothing wraith-like about Andrea.

They're saying that Martha Vickers even steals the spotlight from Lauren Bacall in the new Bacall-Bogart picture, "The Big Sleep." Pretty thief, isn't she?—and you'll also see her soon with Dennis Morgan and Jack Carson in musical comedy, "The Time, The Place And The Girl."

Only six months ago, Mary Jane Harker was a secretary in a Hollywood talent agency. Somebody said, "You ought to be in pictures," and how right they were. Mary Jane has a brand new contract and a bright future at Warner Studios.

Meet England's new movie star who can make you hate him and love him at the same time. He's James Mason, heartthrob of "The Man In Grey," at left. At left above, Francis Lederer plays romantic scenes with both Ann Rutherford and Gail Patrick in Republic's "The Madonna's Secret." Above at right, Fred Brady and Jinx Falkenburg make it a date in "Meet Me On Broadway," Columbia's new musical drama. Scene at right from the same film contrasts Marjorie Reynolds as a tomboy in pigtails and Jinx in dainty bouffant eyelet embroidered glamor gown—from the ridiculous to the sublime?

Photo

Advance scene stills from the favorite movie theater offer

Those madcap Marx-ians — Harpo, Chico and Groucho, above at left—are on the loose again, buffoon-ing their way through David Loew's "A Night In Casablanca," for United Artists re-lease. Lisette Veria plays the slinky glamor girl at left who casts her love spell over the gullible and willing Groucho. Center above, co-stars of Columbia's "Gilda," Rita Hayworth and Glenn Ford, give you a fair sized sample of their love scenes. At right above, Rita with George Macready who plays her husband, and closeup at right, as she appears in her rôle of adventuress.

Previews

coming attractions at your adventure, love and laughter

A study in feminine fisticuffs: Ann Sothern and Hilary Brooke lend their pugilistic talents to a sequence in "Up Goes Maisie," using the mauling, knee-action technique.

MORE *Photo Previews*

It's drama in the great wild west for Dana And and Brian Donlevy, above, in Universal's "Ca Passage." Hoagy Carmichael, below, adds music an other priceless characterization as saddle shop o

Ann Dvorak, above, gives with the song and dance as the music hall queen in Jules Levey's production for United Artists release, "Abilene." Randy Scott plays the strong and silent he-man hero. Harold Lloyd, right, returns to the screen in Preston Sturges' "The Sin Of Harold Diddlebock," after seven years' absence. That's too long for his type of comic antics. Frances Ramsden, making film bow, and Arline Judge play his lady friends.

You'll go for Raft
-and the
girl he
goes for!
George Raft . . . in trouble
up to his gun-hilt . . .
with Ava Gardner's
beauty only stirring
up more . . . in the
picture that proves
it takes a woman
to make a good
guy out of an
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From the Novel by MARITTA M. WOLFF
PRODUCED BY
SEYMOUR NEBENZAL · DIRECTED BY LEONIDE MOGUY
Released thru UNITED ARTISTS

Carver Bride's Clothes

Bette Davis gives us a special preview of her smart wardrobe

Star of Warners' "Stolen Life," now Mrs. William Grant Sherry, graciously poses for these exclusive pictures of her new clothes. Here, a collarless coat of beaver with the new voluminous sleeves covers a brown wool suit. Bette tops it off with a saucy hand-knit peak cap of wool yarn in shades of brown.

Exclusive photos by Eugene Robert Richee Warner Bros.

At right, Bette poses in a chalky white dinner dress with sequin trim in a graceful leaf motif. The bodice is cut with a drop-shoulder line. A favorite long-sleeved blouse, at far right, has oversized tiger lilies splashed in soft shades of rose and delicate pink. All costumes by I. Magnin and Co. of California.

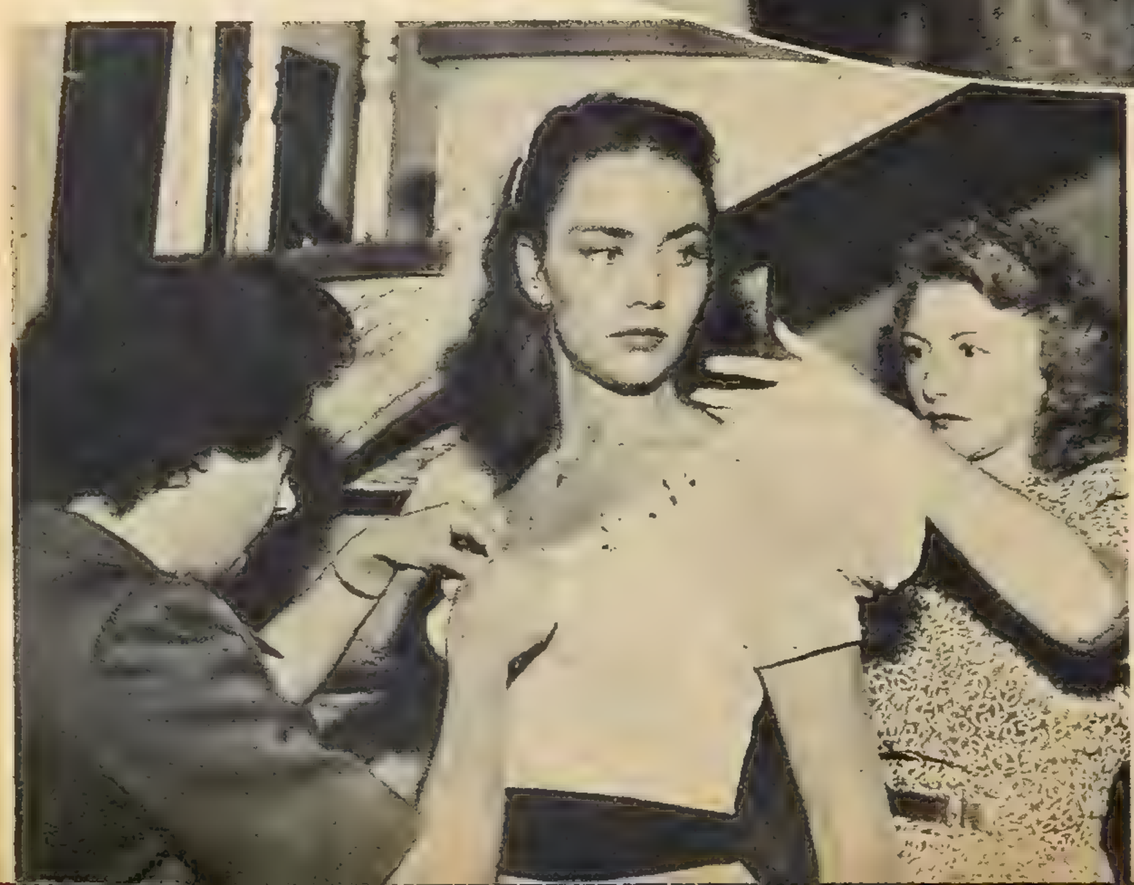
Below, daytime coat of black wool is lavishly trimmed with Persian. Collarless, it buttons high to a circle neckline, is cinched at the waist with a black suede belt trimmed with nail heads. At far right, Miss Davis wears a stunning lime yellow coat with tuxedo front of leopard. Her off-face hat is topped with fishnet veiling bow.

On The Set With JENNIFER JONES

And oh yes, Gregory Peck is right there, too, as if you girls didn't know. They're co-starring in Selznick's "Duel In The Sun"

Under the hot and heavy lighting for the "outdoor" scene, which was really shot indoors in the studio, Jennifer consoles co-star.

Jennifer plays the part of a half-breed in David O. Selznick's "Duel In The Sun," which already has cost more than "Gone With The Wind." Below, she receives lesson from an expert in the "Varsoviana," an old dance still done at ranch parties in New Mexico, Colorado and Arizona. Peck, director King Vidor, and producer Selznick on the sidelines.



In the script, Jennifer is not supposed to know the dance very well, is laughed at by the other dancers. Partner Peck wears no makeup at all, is usually seen with a growth of beard. At left, Jennifer chats with the well-beloved Lillian Gish, of the featured cast. Right, she receives an amusing letter from a fan. Below, "Put your little foot, put your little foot"—Gregory and Jennifer start the dance.

Exclusive photos by Jack Albin

Here's Hollywood

Gossip By Weston East

Happy bride and groom, Myrna Loy and Gene Markey, pose for wedding picture with distinguished best man, Admiral Halsey, and matron of honor, Mrs. Collier Young. Above, the newlyweds leave in Admiral Halsey's car.

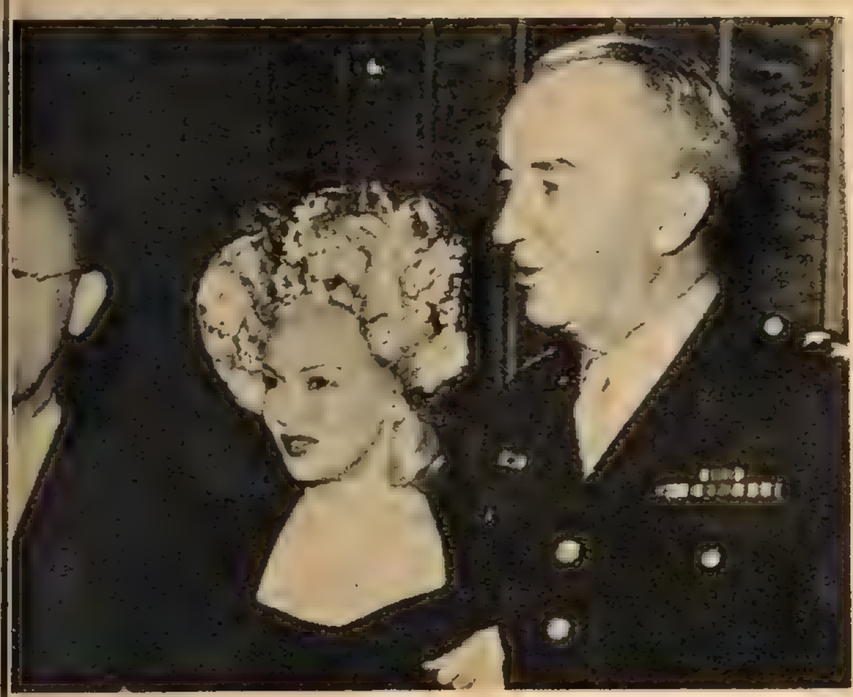
ACCORDING to Phil Terry's personal friends, his recent separation from Joan Crawford "had been coming on for some time." Be that as it may, Hollywood was knocked for a loop. Everyone thought that Number 3 was Joan's lucky number, as far as husbands are concerned. Phil seemed to fit so ideally into her design for living. No divorce plans are pending, so there is always the chance (and the hope) for a reconciliation. Joan remains in her beautiful Brentwood home, while Phil has temporarily moved in with his parents in Glendale. Ironically enough, this suburb was the locale of the great controversy that existed between "Mildred Pierce" and her daughter. In the picture by the same name, of course.

IF ANNE BAXTER has any intention of marrying the very nice John Hodiak (what can possibly be holding her up?), now is the time to do it. John's house is so small, his family have crowded him out and he is now sleeping in a backyard trailer. Anne has a beautiful home in Westwood. John is devoted to her. Of all the new actors to come along, he has more stability and quiet gentlemanly qualities than almost anyone we can name. Here's wishing he gets his wish.

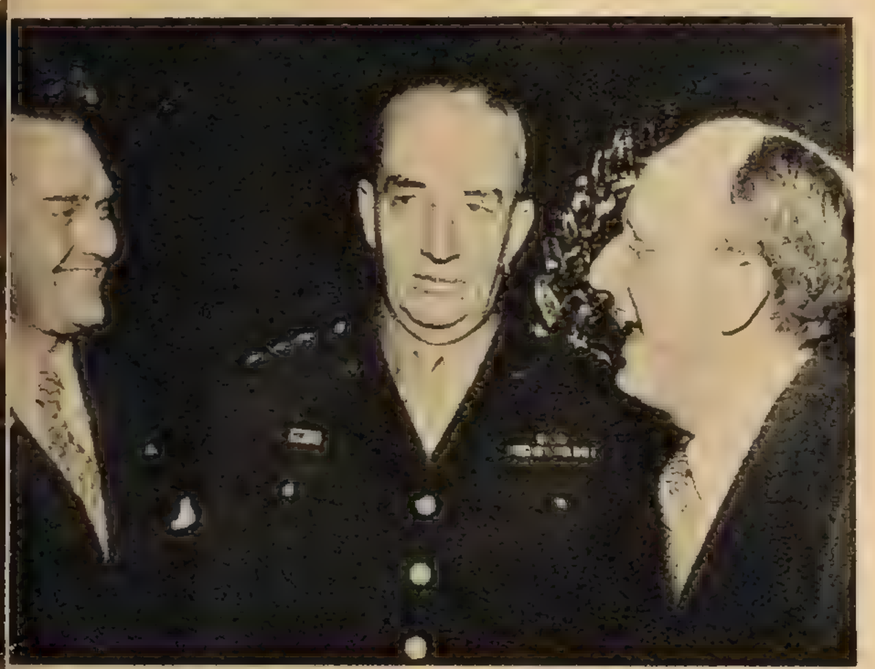
CORNEL WILDE does not forget! The Chinese Theater première of "Leave Her To Heaven" was pretty exciting to the actor who once couldn't pay his Hollywood rent. His studio wanted him to

Lt. Tyrone Power, home from the wars, dances with wife, Annabella, at left. Below, Edward Everett Horton proves he's a bobby-soxer when it comes to Ginny Simms' singing. Rita Hayworth and Gary Moore relish the gag, too.

Albin covers the Hollywood scene.



It's wedded bliss also for Jeanne Crain and Paul Brooks (Brinkman), top. Above, Lana Turner in gay flowery hat poses with Kay Kyser and General Eichelberger.



Ex-Private Red Skelton meets General Eichelberger at Kay Kyser's cocktail party, above. Below, Johnny Weissmuller and Toni Lanier at the tennis matches.

NOTHING FINER THAN PEARLS . . .

NONE FINER THAN Deltah!

Glamorous movie stars who know fashions and fashion accessories best, invariably depend on the flattering beauty and multi-colored iridescence of DELTAH simulated pearls. And so will you, once you wear these lustrous, luminous, most versatile of all gems. You'll find they go perfectly with everything you wear, daytime or evening. Necklaces and earrings, perfectly matched.

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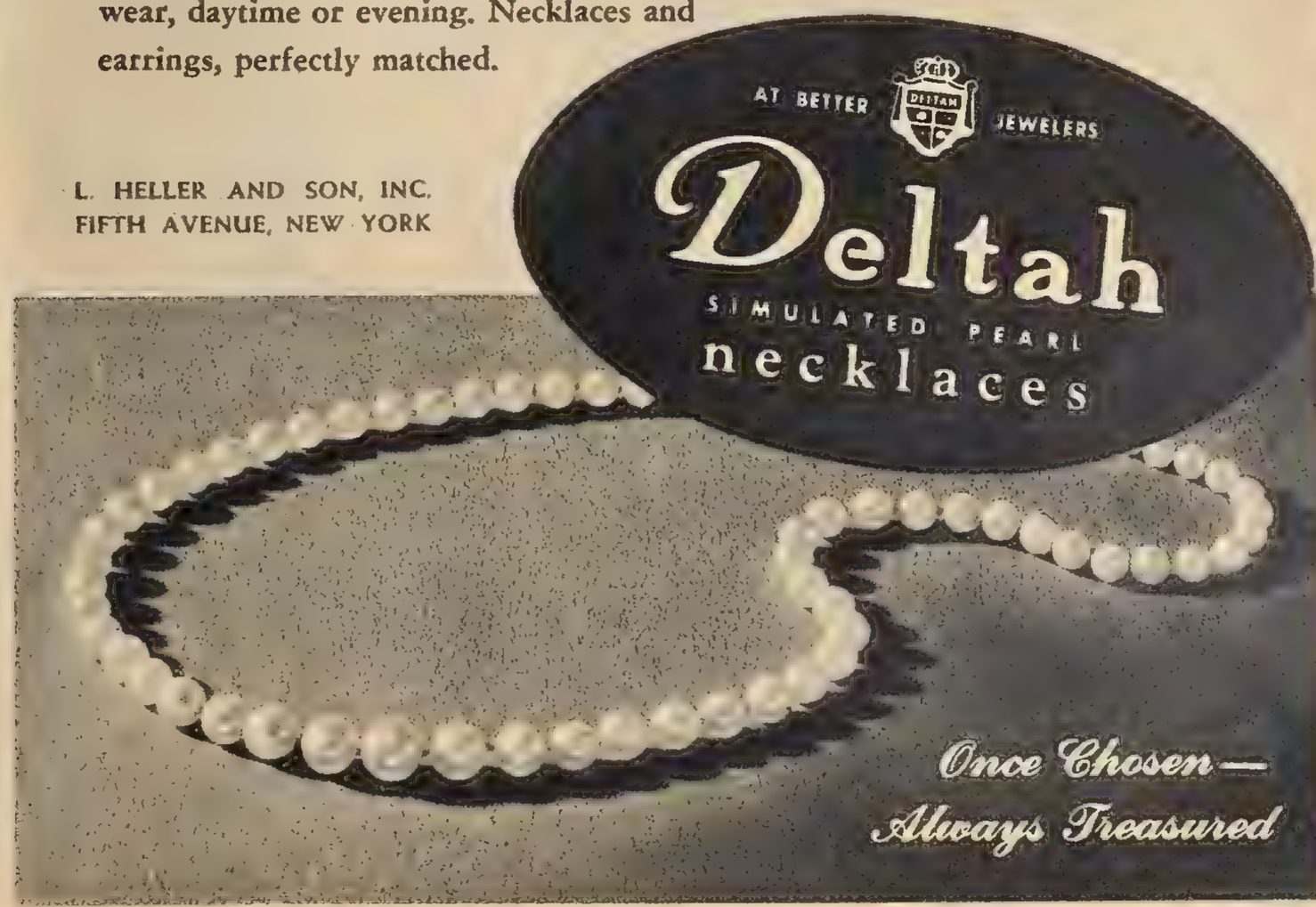


A new day — a new date for Cary Grant. This time it's Miss Diana Halsman who dines with him.

Mr. and Mrs. James Craig entertain Lt. Comdr. Danny Ettinger, and from the looks of him, he's having himself a good time.

Esperancia Bauer and John Wayne are st laughing at the same jokes, seen here at Ciro

Gay foursome: Pev Marley, Linda Darnell, Ann Miller and Harry Carl. Below, Cugat and Durante.

attend with a galaxy of glamorous stars. Cornel insisted on attending with his agents, a friend who once loaned him money and all those who were on his side when his name meant nothing at the box-office. This is one more reason why his success is so deserving.

MUCH as Hollywoodites love Jimmy Stewart and Henry Fonda, everyone hopes they'll never get away on another vacation. Jimmy and Hank went fishing down in Lower Mexico. Between the tall tales they told and the Yellow Tails they brought back, the boys drove everyone crazy.

WHEN JOHN DALL returns from touring with "The Hasty Heart," if he *isn't* broke it won't be any fault of his.

Dick Powell, in striped tie, and June Allyson, wearing a striped blouse, have fun dining out.

John long-distances Jane Withers almost every night in Hollywood. When she's out for an evening and she usually is, John traces her until he finds her. Recently at Ross Ford's house, sure enough John called Jane from Chicago. He wanted to know her escort for the evening. Jane put Richard Clayton on the phone (her former leading man) and John, being the resourceful type, asked Richard to pick out Jane's (from John) Christmas present. Richard accommodated.

THOSE inseparable pals, Bill Eythe and Lon McCallister, are renewing their friendship once again. Lon is out of uniform and Bill spends all his spare time bringing him up to date on what's been happening in Hollywood. If Margaret ("It Must Be Spring") Whiting remains in New York to do a musical, Bill is flying on for the opening. "Spring" it *will* be!

"I BOUGHT an apartment building so you'd have a place to live," director Mitchell Leisen told Olivia De Havilland. Mitch *did* buy an apartment building for an investment. And he did refurnish and redecorate a unit for Olivia, who has been thrown out of every abode because each place has been sold. Livvy was so touched she threw a party on Mitch's birthday. The cake was inscribed, "Happy Birthday to my favorite landlord."

THOROUGHLY enjoying Hollywood's curiosity, Hurd Hatfield refused to reveal the name of his exotic companion. Weston East did a bit of personal snooping and learned she's Babette Farrer, a talented costume designer from Ojai, California, Hurd's favorite community. MGM's talented actor has also been

dating Virginia Bruce. Also lovely little Joan Lorring. Nice work if you can get it. Hurd doesn't seem to be having any trouble.

ON THE set of "Notorious," Ingrid Bergman was telling Cary Grant how nice it is to have a tall leading man and keep her shoes on during love scenes. Cary smiled his appreciation. "But tell me," he asked with dead-pan seriousness, "were those two boys named Peck and Cooper *pygmies?*"

WITH every Warner star literally aching to do "Serenade," it's our own Annie Sheridan who wins the coveted James Cain rôle. This is her first rôle since walking off the Warner lot over a year ago and refusing to come back unless she was regarded as something more than an unknown stock actress. Ann has worked long and hard. "Kings Row" proved her dramatic ability. Hooray for Annie's side!

SINCE the day he went into service Jeffrey Lynn has never once written to his studio or asked anyone to keep his name before the public. Since V-J Day no one has heard from him. But now, through a mutual friend, Weston East learns that Captain Lynn, with a distinguished war record, is in London. He'll soon be on his way back to Hollywood and pictures again. For his modesty and his bravery, our personal "Oscar."

LAST time she was in Hollywood, Margo took a five-year lease on an apartment. So now she and her new groom, Lt. Eddie Albert (he should be out of service and back at Paramount by the time you read this) will have a home when they arrive in Hollywood. These two unusual people are very much in love. They plan to divide their time between the stage, radio, and screen. In between time (just when, we wouldn't be knowing) they want to raise a family.

THERE'S a very special and amusing reason why Ray Milland went Western. He was telling Barbara Stanwyck about it on the set of "California." Said Ray: "Every morning my little son Danny brought a cowboy picture of Gary Cooper from 'Along Came Jones' to the breakfast table. Gary was his idol. All he talked about was Gary. Finally I got so jealous, I decided I'd better become a cowboy myself. Now I can eat my breakfast in peace!"

CLARK GABLE got his fill of flying during the war. He doesn't even want to do a flying picture. His next will be "Lucky Baldwin," and Angela Lansbury (MGM's next big star, according to L. B. Mayer) plays the gal who wins, loses and recaptures the colorful gambler. In his spare time Clark's been hunting in Utah and Arizona. He came to Hollywood with the limit of doves and pheasant. On the subject of "wife hunting," Clark still isn't interested in even taking out a license!

BOB HOPE says he wants to do a picture with Lauren Bacall, so they can be billed as "The Look" and "The Schnook!"

You'll never worry about staying sweet and dainty if you use Fresh.

Fresh, new cream deodorant, stops perspiration worries completely.

Fresh contains the most effective perspiration-stopping ingredient known to science.

Fresh stays smooth...never gritty or sticky...doesn't dry out.

Joseph Cotten and wife sit in that good old California sunshine to watch the tennis matches.

DURING the week she was confined at home with the flu, Lana Turner was showered with attention from Bob Hutton. He sat by her bedside and read aloud to her. Daily, he brought her flowers and combed the town for new and amusing recordings. Lana is very fond of Bob—even if she isn't in love with him. For the first time in a long time she's found someone who isn't constantly trying to use her for publicity purposes. Take it from us, Lana is appreciative.

BARBARA STANWYCK'S maid, Harriet Corey, has been with the star for over four years. As a rule birthday parties are given on the sets for the

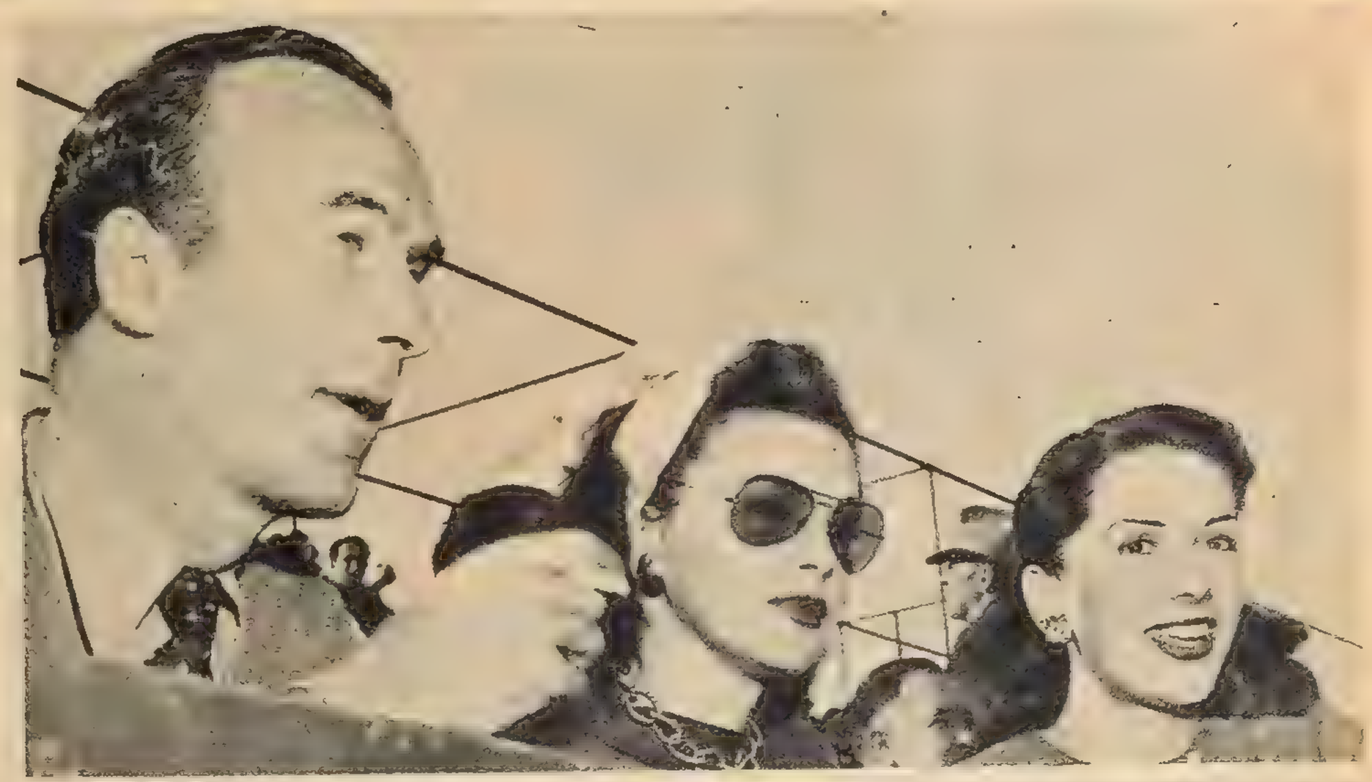
Sylvia Sidney and James Cagney reminisce about early movie teamwork on Lux radio show.

No, this isn't Joe College. It's Jack Oakie, eyes following that bouncing ball. Right, Robert Walker dances with Gloria Lloyd.

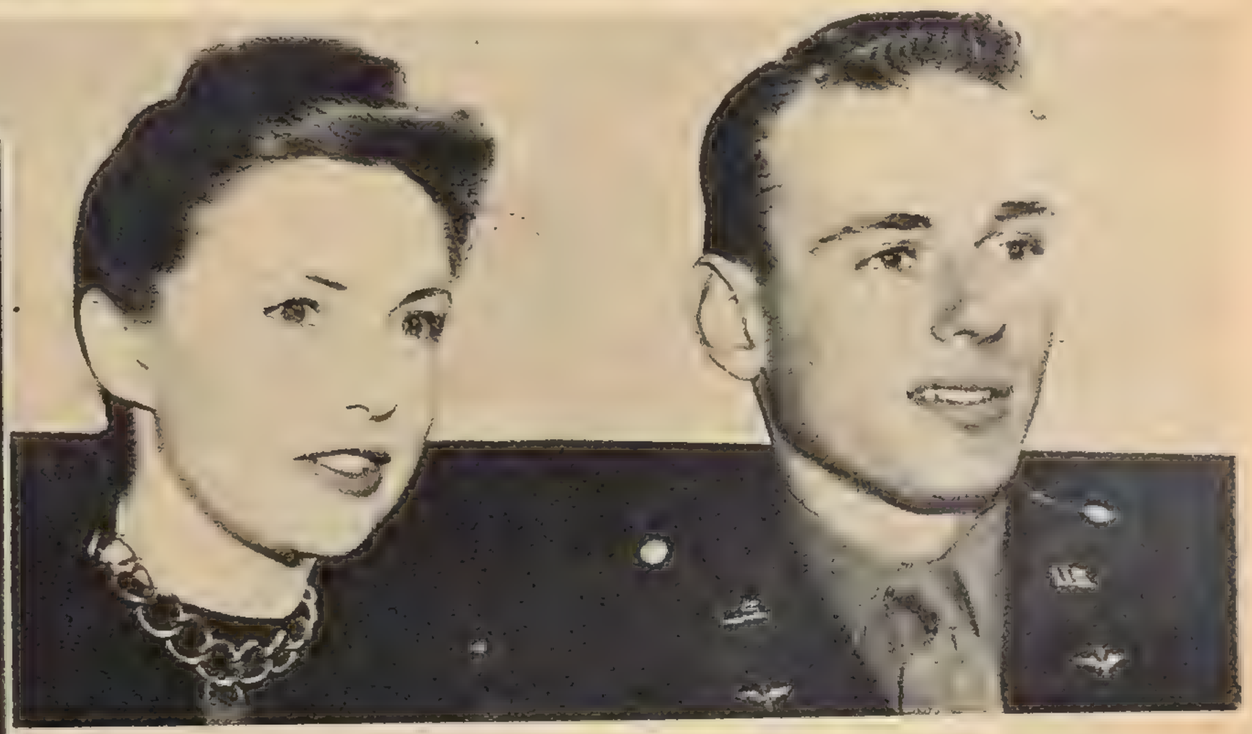
Virginia Grey is the lady behind the dark glasses watching the tennis matches with Clark Gable.

biggies only. But not if you work for la Stanwyck. She stopped production on "The Strange Love Of Martha Ivers," invited cast and crew to a birthday party in Harriet's honor and presented her with a beaver coat. Bob Taylor arrived on the set with a beautiful matching brown leather handbag. Nice people, Barbara and Bob.

TYPICAL of Hollywood, the day Eleanor Parker broke up with Joe Kirkwood, Jr. (the golf pro), two columnists printed they were secretly planning an elopement. After she played opposite Errol Flynn in "Never Say Goodbye," Errol liked Eleanor so much he asked to have her again in "Escape Me Never." For no reason, except that she is so young and beautiful, Errol calls Eleanor—"Grandma!"



W. S. Burnside, Marguerite Chapman and Jinx Falkenburg, who was also noted as tennis champ, pose for picture at tennis matches.



Joan Leslie makes it a date with Lt. Jack Platt, above. Left, Ann Sothern in "flower pot" hat attends party with Bob Sterling.

Scenes from International Pictures' RKO release show Claudette Colbert in one of her best dramas to date: in closeup below with George Brent; at left and center above with Orson Welles, as her first husband; and with Natalie Wood, at right, whose outstanding performance as the girl who witnessed the brutalities of war makes her eligible for more important rôles in the future.

Screenland Salutes "TOMORROW *is* FOREVER"

What happens to a woman, happily married for the second time, when her first husband returns, a shell-ridden casualty of war? It's a potent, emotional drama

She's Engaged!

ROSE-MERI'S RING— a square-cut diamond. Her fiancé sent it from Honolulu in a native box with her name, a heart and a rose on the cover!

Her complexion is ivory-miniature smooth! Pond's is her complexion care.

IN THE ARMY reconditioning program, Rose-Meri helps at Lawson General Hospital. Recently she visited the Institute for the Crippled and Disabled in New York to see how they teach the handicapped to re-educate muscles, train for self-support. Many handicapped people need a helping hand today. Can *you* give one?

She's Lovely! She uses Pond's!

ROSE MERIWETHER LEWIS, of Atlanta, Ga. and Coral Gables, Fla., engaged to Lt. Comdr. BRUCE GREGORY KROGER, U.S.N.R.

Rose-Meri's middle name comes from the famous Meriwether Lewis who helped discover the Pacific Northwest. "There's been a Meriwether in every generation ever since," she says!

Another adorable Pond's bride-to-be, Rose Meriwether Lewis has true Southern charm—dark-dreamy eyes, a complexion so smoothly soft it fascinates.

"I just love Pond's Cold Cream," she says—and here is the soft-smooth way she especially likes for using it . . .

She slips luscious feeling Pond's Cold Cream all over her face and throat, and pats it well to soften and release dirt and make up. She tissues off—clean.

She *rinses* with more fluffy-soft Pond's, whirling her white-tipped fingers around her face in little circles. Tissues again—"to get my face *extra* clean and soft."

Copy Rose-Meri's twice-over Pond's creamings—every night, every morning, for in-between-time cleanups, too! You'll soon see why it's no accident so many more women and girls use Pond's than any other face cream at any price!

"*DOWN SOUTH*" Rose-Meri says, "You *have* to take good care of your skin if you want to keep it nice. Pond's Cold Cream is such a help! It leaves my face with the grandest soft, clean feeling. I honestly don't think there's a finer cream anywhere." *You'll* love Pond's Cold Cream, too! Get a *big* luxury-size jar—*today!* On sale at beauty counters.

A few of the many Pond's Society Beauties { *The Countess of Winchilsea · Miss Mimi McAdoo · Mrs. Victor L. Drexel · Mrs. Victor du Pont, III · Lady Stanley of Alderley*

He'll love the girl with sparkling hair!

Yes—there's nothing like bright, sparkling hair to make a girl more attractive AND—to bring a flood of Valentines to her door.

What's the secret of such glamorous hair? It's simple—when you use Nestle Colorinse. For Colorinse fills your hair with glowing highlights—adds radiant color and gives your hair a softer, silkier sheen.

See how gleaming hair makes your eyes and your whole face brighter! Start today to use Nestle Colorinse and discover for yourself that glamorous hair is one sure way to a man's heart.

NOTE Ask your beautician for an Opalescent Creme Wave by Nestle—originators of permanent waving.

Nestle COLORINSE

In 10¢ and 25¢ sizes. At beauty counters everywhere.

KEEP HAIR IN PLACE ALL DAY LONG

Delicately perfumed Nestle Hairlac keeps all styles of hairdos looking well-groomed throughout the day. Also adds sheen and lustre to your hair. 2½ oz. bottle 25¢.

Nestle HAIRLAC

Bette's Whirlwind Romance

Continued from page 31

part in changing the course of a life. In this case it was a little red wheelbarrow which basked in the sun of the Laguna Beach garden of a friend of mine. Used purely as an ornament to brighten the garden, the little red wheelbarrow never dreamed it was destined to play the leading part in clinching the romance of the world-famous star and the unknown artist.

Here's how it happened. One night he and Bette went walking. He asked her if she would mind if he stopped by his abode to get a sketch to show her. Bette waited outside. When he reappeared she had disappeared. Suddenly he heard a giggle. Down in the garden he saw her sitting in the little red wheelbarrow.

With her legs dangling, and her long, blonde bob blowing in the breeze, she looked so un-starrish, so irresistibly girlish and real, that before he realized it he had swooped down and kissed her. This broke down the barrier—Bette Davis and William Grant Sherry were just another man and woman in love.

Until my friend told me this story, I hadn't believed the rumors circulated by the gossip columnists that there was a serious romance in the offing. Then I knew that they were right, and hourly awaited the ringing of wedding bells.

After strenuously denying all reports, Bette finally announced two days before the wedding that she was to marry William Grant Sherry. Their original plans called for the marriage ceremony to be performed at St. Mary's Episcopal Church at Laguna Beach, but the canons of the church forbid marrying a divorcee. So they were married in St. Francis Chapel at the historic Riverside Inn.

Hollywood was agog at the whirlwind romance and marriage. All sorts of surmises were made about the groom, whose background was more or less veiled in mystery. The most persistent story circulated was that he had been a professional pugilist. He denied this in an interview with me, declaring, "I was an amateur boxer at school, that's as far as it went."

He told me he was born in East Hampton, L. I., that his father, William Sherry, was a stage producer in New York, that he had two brothers, Curtis and Robert Lewis Sherry, now in the Navy. He was educated in East Hampton schools, and before shipping to sea as a roving painter had worked at the various jobs any young man tackles to make a living. Not a very detailed biography, but William Grant Sherry doesn't like to talk about himself.

Whether the marriage of Bette's mother, the famous "Ruthie," to a retired Boston business man the week before, had anything to do with Bette's sudden decision to marry is a matter for speculation. Her new stepfather gave her away. A more beaming bride couldn't have been found.

Her first wedding present was the little red wheelbarrow with which my friend presented them. It now graces their bedroom at their Laguna Beach cottage where they plan to live.

Bette doesn't intend to let Hollywood spoil another marriage for her. She wants to live at the beach, where Bill Sherry, the artist, can have some identity of his own. She wants to dress in shorts and slacks and live like other residents. In short, she wants to lead a normal life by the sea, or at her Butternut Farm in New Hampshire, where, when she is not before the camera, she can forget she is a star.

When Harmon Nelson, her first husband and college sweetheart, divorced her after six years of marriage, he told the judge that she was too busy being a screen star to be a wife. Bette was climbing then as a star, and she had to fight every rung up the ladder. "It wasn't so much the consuming ambition," Bette told me when we talked of the failure of her marriage to Ham Nelson, "as much as a consuming concentration I was always overworked I loved my husband and was interested in his job, but I could never relax from my career. There was always somebody at my back. If we could have been married just now that I'm established, our marriage would have worked out."

Her second and very sudden marriage to Arthur Farnsworth was working out happily when death intervened. Bette met "Farny" on their native heath at a time when she most needed to be taken out of herself. She was tired and overwrought. She had just won her biggest battle with Warners for some life of her own. Henceforth, she was to make two pictures a year, and was to have an annual three months' vacation.

When she left Hollywood her mother said: "If you feel yourself falling to pieces and you want a really peaceful place to pick yourself up, go to Peckett's Lodge in Franconia, N. H."

Bette went and found just what she needed—peace and quiet. She also met the man who was to be her husband—Arthur Farnsworth, aviator, violinist and sportsman, who that Summer was serving as assistant manager of the lodge. He was a light-haired, blue-eyed chap, a typical New Englander with poise and a great sense of humor. He wasn't awed by Bette's position, nor by Bette, herself, who by this time was going around in sweat shirt and overalls "and not a smidgin of makeup," as she put it. They hiked and swam together. In the evenings Farny brought his violin and played for her.

One night they walked up the road to see an old house Arthur had bought as an investment. Bette fell in love with it at first sight and bought Butternut Farm. She spent the happiest Summer of her life remodeling the old farmhouse, cooking her meals, working in the orchard and fields.

Her new-found happiness was reflected when she returned to Warners. Holly-

"Smooth soft skin wins Romance"

Lana Turner

Lovely star of Metro-Goldwyn-Mayers' "The Postman Always Rings Twice"

"Be Lovelier Tonight!"

"My Beauty Facials bring quick new loveliness"

Feels like smoothing beauty in when you cover your face with Lux Toilet Soap's creamy Active lather the way Lana Turner does. Work it well in, rinse with warm water, then cold. Pat with a towel to dry. Now skin is softer, smoother, takes on radiant new loveliness.

Don't let neglect cheat you of Romance. This gentle beauty care screen stars recommend will make *you* lovelier tonight!

In recent tests of Lux Toilet Soap facials by skin specialists, actually three out of four complexions improved in a short time!

9 out of 10 Screen Stars use Lux Toilet Soap—*You try it!*

JOSEPH COTTEN

is one of the stars of

DUEL in the SUN

Made by SELZNICK *in* TECHNICOLOR

wood did not suspect that a romance had anything to do with it and was astonished when Arthur Farnsworth and Bette Davis were married New Year's Eve at the Arizona ranch of her friend and Warner protégée, Jane Bryant Dart.

Farnsworth was a wonderful tonic and companion for Bette. He kidded her instead of taking her seriously. They had their own riding horses, and Bette's Glendale home was full of dogs. Between pictures they went to Butternut Farm together whenever their respective jobs made it possible. It was there, after three years of happy married life, that Bette took Arthur Farnsworth home to his last resting place.

She missed him sadly. Strange as it may appear, Hollywood stars are the loneliest women in the world. Their fame sets up a barrier for the average man, and yet something average and normal is what stars most need in their make-believe life.

I was once asked why movie stars do not make more brilliant matches. Because they are fed to the teeth with keeping up a glamorous front and after working hours they want a playmate. That's the reason so many Hollywood actresses are marrying younger men.

In Cpl. Lewis Riley, Bette perhaps thought she had found her life playmate. Her romance with him made new headlines when she went South and took a house near Riley's camp. Riley faded out of the picture. When Harmon Nelson came back from war, he began seeing a lot of Bette again. I, among others, who has never become quite reconciled to the break between these two, hoped that they might make a go of it again.

However, when William Grant Sherry hove on Bette Davis' horizon, she apparently recognized in him the gay, relaxing companion she needed. And after meeting three million young men during her incumbency as president of the Hollywood Canteen, she ought to know a real guy when she sees him.

This Is What I Believe

Continued from page 29

of everything. You can get used to anything, good or bad. A sense of humor gets you over the bumps. I also believe that everything happens for the best and for a reason, even though it doesn't seem so at the time it happens. Only on looking back on events long after they're over can you tell whether what happened was really fortunate or unfortunate. The very things which break your heart may in the long run turn out to be for the best.

Death. Until I came close to death, I thought that death would be very terrifying. At first, the thought of it is. But when it seemed that my time had come, I had a relaxed, peaceful feeling like going to sleep. There would be nothing more to worry about.

A serious accident, such as I suffered, restores your faith when you come through the crisis. Not only your faith in God, but also in human nature. At such a time you find out who your real friends are. On the whole, I found that people were good, even better than I had thought they were. People who I thought were just casual acquaintances proved to be good friends. And others who I thought were friends proved not to be. But on the whole, the black side of my ledger far outweighed the red side. I learned from my experience that death is not something to be feared. When you come very close to it, you feel in constant communion with God and closer to Him than you have ever been. And pain and terror disappear.

Immortality. The subject's too deep for me. I think that death is the end, "ashes to ashes" and "dust to dust"—that's my philosophy. You get your just dues on earth. If a man has been wicked, the world may think that he's gotten away with murder, but the world will be wrong, not knowing what tortures he suffered inside. Evil brings its own punishment, not in the hereafter, but in this life. However, I think that reincarnation is possible for those who have been good. There must be something to this theory. I've seen some dogs so frighteningly alive and human you say to yourself, "That must have been somebody in another life." But I don't believe that evil people are allowed to come back to earth, in any shape or form. Just being alive in itself is a great gift—bestowed more than once, I think, only on those who deserve it.

Religion. I believe there is a God. I go to church every Sunday. I feel that's important, for me anyway, because in Hollywood it is so easy to lose your perspective. We all need something to restore our sense of perspective—and I think the Church offers an answer. I get so much out of one hour in church. Going to church is a very peaceful thing. I go not out of habit, but because I want to. And looking around at the people who go to church—fine people like Loretta Young, Irene Dunne, Joan Crawford and Basil Rathbone—I can't help feeling that going to church regularly does something for you. Personally I go to all the churches, feeling that religion is a universal thing. Incidentally, there was a beautiful church in Newport, Rhode Island, where I was brought up as a child.

War. Mass hysteria and greed, I think, brought on the second World War. When Hitler crept in, people said, "He's making such a fool of himself," and took his ideas very lightly, outside his own country. Fascism was a cancerous growth that started slowly. In Italy, Mussolini seemed okay at first and did many fine things for Italy, but too much power and the wrong company set him on the wrong track.

I am afraid that there will always be wars, unless human nature changes,

DEAR MRS. JOSEPH COTTEN:

We think you're lucky...to be so lovely yourself...and to be married to such a distinguished star of the screen.

Yours,
TANGEE

Mrs. Joseph Cotten says:

"At last I've found it — the perfect cake make-up!"

Scores of cake make-ups came to Hollywood ahead of Tangee Petal-Finish Cake Make-Up. Some were fine in one way...some in another. Then Constance Luft Huhn's newest creation arrived and took the motion picture colony by storm because it's ideal *in every way*. You'll find that Tangee Petal-Finish Cake Make-Up is so very easy to apply...stays on for so many extra hours...is designed to be oh-so-kind to your skin! And you don't look—or feel—as if you were wearing a mask.

The thrill of Satin-Finish!

Yes, it is a thrill to find a lipstick that does not run or smear...that means lips not too dry, not too moist... that stays on for *extra hours*. And that's what Constance Luft Huhn has done for your "lip-appeal"...by creating the Tangee Satin-Finish Lipstick. Today's smartest colors are Tangee Gay-Red, Red-Red and Medium-Red.

CONSTANCE LUFT HUHN, Head of the House of Tangee and one of America's foremost authorities on beauty and make-up. Among Mrs. Huhn's recent triumphs are the famous Tangee Satin-Finish Lipstick, and the new Tangee Petal-Finish Cake Make-Up.

Use Tangee and see how beautiful you can be

which is something we can hardly hope for. In spite of all our wishes that the atomic bomb may frighten mankind into peace, I feel that some big loud mouth will always be around to stir up trouble. Even in our own country, we have fanatics preaching their rotten doctrines of religious hatred and intolerance. And before we start laughing at them and saying they don't amount to anything anyway, we should remember that Hitler started in much the same way and was also laughed at. What we can do about these loud mouths in a country in which free speech is one of our most cherished privileges is difficult to say. For one thing, I should like to see people stay away from meetings addressed by men of this ilk. If only meetings intended to foster racial and religious intolerance were not attended by Americans, maybe these agitators would get discouraged. Tolerance should be taught in our homes and our schools. America was intended as a melting pot, and real Americans never speak scurrilously of any race, religion or national group in this country.

Education. I don't approve of progressive education. I wish they'd go back to the three r's—readin', 'ritin' and 'rithmetic. Nowadays we see kids running newspapers and skipping algebra and arithmetic. I feel that this sort of education is wrong, that it's too scattered, too modern, and results in youngsters who don't know basic facts and techniques and who are too aggressive.

The Post-War World. Maybe I'm an old-fashioned guy, but sometimes I think that the world is moving too fast. The post-war world does not appeal to me. Grandma did all right, kindling the coal stove at 6 a. m. and getting the kids on the farm to do their daily chores. Those youngsters thought an afternoon off a great treat, and they earned it by the sweat of their brow all the other days of the week.

And now we have dreamed up pictures of what the post-war world will be like. It frightens me. I don't think those streamlined kitchens are any more beautiful than the ones we have today. And as for being in Europe twenty-four hours after I leave the United States by plane, that idea is fine for business men, but who wants to get there that fast ordinarily? I think we should take time to enjoy life, and not try to do everything too quickly. As for me, I would choose to go to Europe by boat, making a long voyage of it.

The other day, on hearing of the use of the atomic bomb, a clergyman stated that he feared its results, not because of its destructiveness but because the unharnessing of its energy would give man an unprecedented amount of leisure, and men were not as yet spiritually equipped to use that leisure wisely. I think he was right. I hope the discovery of how to split the atom will not take much of the world's work away from it. I believe that it is good for us to work. When we have too much time, we get mouldy and sluggish; we get into mischief.

Work. I read the other day a statement by a radio singer who said, "I pity people who have to work six days a week, as Van Johnson does, to earn what I do in one night." Her statement made sense from her point of view, no doubt. But I'm glad I have to work six days a week. If I worked only one day a week, I wouldn't know what to do with myself the rest of the time. I would rather earn the same amount for working six days, than have to worry about how to spend five days of leisure. When I'm not working, I feel very sluggish. I play tennis, read, go to the movies, keep as active as I can—but I feel like a race horse who's being kept away from the races.

I love acting. It's in my blood and I wouldn't know what to do without it. I detest people who ask me, "How did you get into all this?" as though it were all a racket or a fad. Believe me, it's not. I worked hard to get into pictures; I dreamed, ate and slept pictures even before I ever made any because I loved the escape they gave me in my childhood.

When I was lying on a hospital bed, with one eye closed, one barely open and heard a doctor say, "If he pulls through, he'll never make another picture," that was tough to take. At first I believed what he said and there just didn't seem any point to living if I couldn't be in pictures. Once you're in the business, you have to remain a part of it. In my mind, believing I'd never be able to act again, I went through every department in the in-

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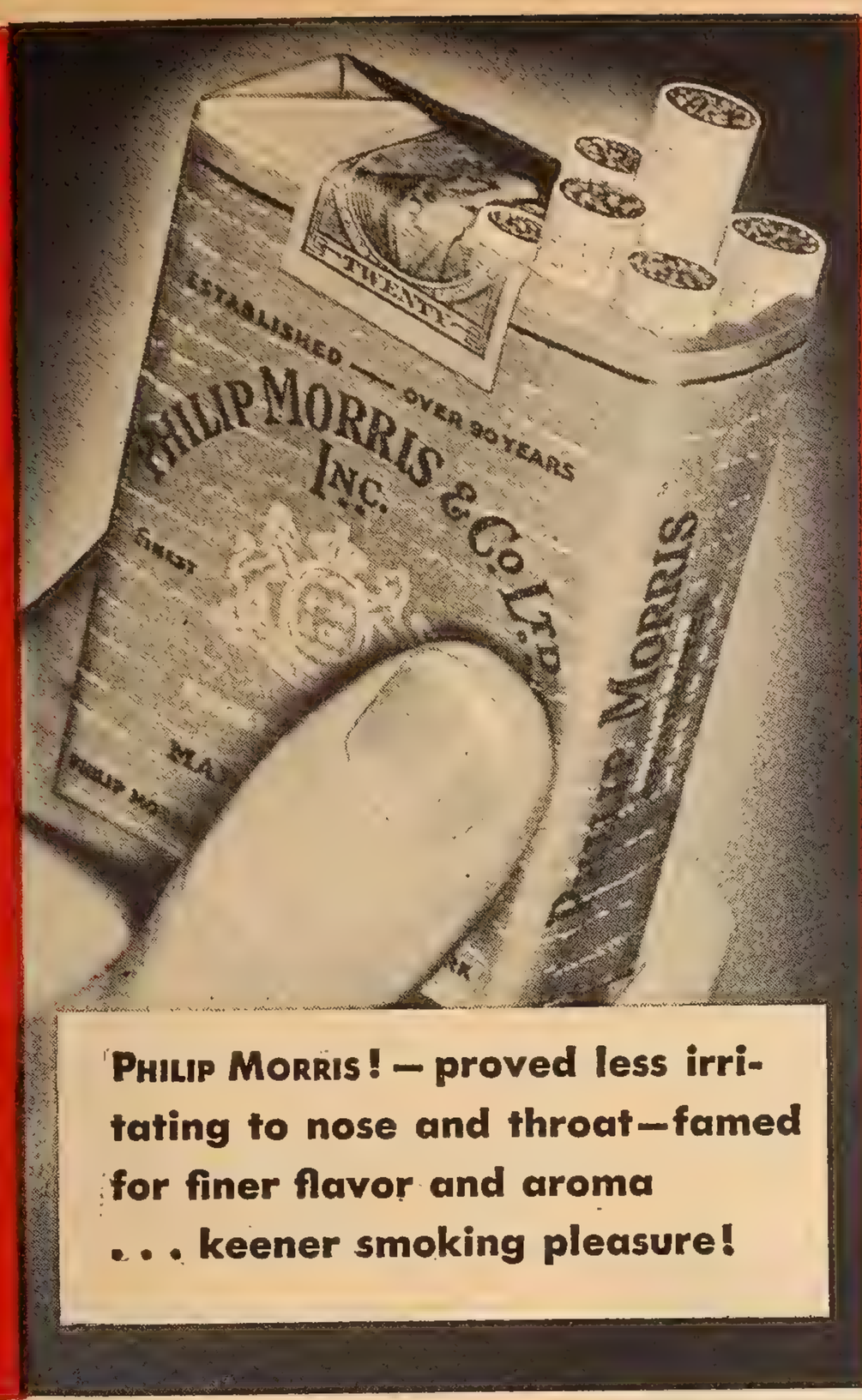

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dustry, trying to figure out what I could do. Then I said to myself, "I won't give up hope. We'll see what the story is when my bandages are taken off." When they were, the doctors said, "Well, even if he does act, there must never be any closeups." I'm glad Mervyn LeRoy discounted all that, and gave me a chance to go back on the screen.

I believe that work is good for everyone. However, I also believe that now that the war is over, women will be wise if they go back to working in their homes, rather than in offices and factories. That's because it takes an exceedingly fortunate as well as intelligent woman to make a success of both marriage and a career and they should therefore concentrate on making a success of their home lives.

Love and Marriage. Sometimes I think Byron was right when he said, "Man's love is of man's life a thing apart. 'Tis woman's whole existence." All women need love and should have it in their lives. Men can get along without it, I think. Every guy is secretly afraid of getting hooked; even when he falls in love he spends a couple of sleepless nights before he takes the fatal step. Men are really, for the most part afraid of marriage; and it takes a smart woman to persuade a man that he's really desperately anxious to lead her to the altar.

Frequently men sound off on what their dream woman will be like. I've done it myself. But I've noticed that, invariably, if a man says he'll never marry an actress, he does just that; if he says he'll never marry a plump girl, he leads to the altar not a slick chick but a gal weighing 200 pounds; if he says he'll only marry a girl who can equal Mme. Curie for intelligence, he winds up with the dumbest cluck imaginable. Nine times out of ten, a man marries the complete opposite of his so-called dream girl. As for me, there's just one thing I'm convinced of. If I ever marry, it won't be to a dumb dora. (There I go riding for a fall.) I am sure that even if I'm wrong about everything else, the girl I fall for will have more than one brain cell working. Another thing, if I marry, I won't do it hastily. It will be a long, slow process of getting to know the girl first.

Happiness. I believe to achieve happiness, health is needed. Also, if not success, at least contentment in your work. When it comes to real happiness, I have seen people in little towns earning very small salaries who had it all over the richest boys in Hollywood. So I think that success is not actually necessary. Friends, on the other hand, are important. The word "friend" like the word "love" is, I believe, often used too lightly. We say, "I love lemon meringue pie" when we should use the word "love" only about a very real and honest emotion. And in the same light way in which we talk about our love for a particular kind of pie, we talk about John Doe being our friend or about the way in which someone has accumulated hundreds of friends. Honestly, I think that's almost an impossibility. Friendship, like love, takes time, and what human being has time to develop and cultivate a hundred friends? As for me, I consider myself lucky in having three good friends, and I think it's a rare individual who can't count his friends on the fingers of one hand, and have a couple of fingers left over.

Old friends are a comfort to be with, and one feels as much at home with them as with a pair of old shoes. There are people to whom I seldom write—they may think I've forgotten them, but when days and weeks pass without any such letters arriving, I realize that perhaps some of the people I once knew think that I have changed and am no longer interested in them. I don't think I have changed, but people assume that all movie stars change and lose interest in their former friends. Once you get into the movies, you're pretty much of a target, and some people watch you like hawks, waiting to see if you've gone high-hat and misinterpreting actions which would never be misunderstood if you were not in pictures.

Actor or not, I like people. I think they are stimulating—yes, all kinds of people are. I think you can learn more from them than from books. Someone once said that there is no such thing as an uninteresting subject, only such a thing as an uninteresting person, and I'll paraphrase that, for I believe that there is no such thing as an uninteresting person.

To me, the lowest salaried telephone

WHY CAN'T MARRIAGE BE LIKE THE MOVIES?

The movies usually wind up with a happy ending. But Bill and Joan *couldn't* seem to patch up their troubles. She didn't realize that their fights were *her* fault! She thought she *knew* about feminine hygiene. She didn't know, though, that "now-and-then" care isn't enough! Later, at her doctor's, she learned the truth when he warned, "Never be a *careless* wife." He recommended that she always use "Lysol" brand disinfectant for douching.

Like a movie romance come true—that's how their marriage is now! Joan blesses her doctor for that advice . . . uses "Lysol" in the douche always. How right the doctor was when he said "'Lysol' is a proved *germ-killer*. It cleanses *thoroughly* yet gently." Just follow directions—see how well "Lysol" works! It's far more dependable than salt, soda or other homemade solutions. So easy to use, economical, too. Try it for feminine hygiene.

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Proper feminine hygiene care is important to the happiness and charm of *every* woman. So, douche *thoroughly* with *correct* "Lysol" solution . . . always! **Powerful cleanser**—"Lysol's" great spreading power means it reaches deeply into folds and crevices to search out germs. **Proved germ-killer**—uniform strength, made under continued laboratory control . . . far more dependable than homemade solutions. **Non-caustic**—"Lysol" douching solution is *non-irritating*, not harmful to vaginal tissues. Follow easy directions. **Cleanly odor**—disappears after use; *deodorizes*. **More women** use "Lysol" for feminine hygiene than any other method. (*For* **FREE** *feminine hygiene booklet, write Lehn & Fink, 683 Fifth Ave., New York 22, N. Y.*)

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operator is just as important as the biggest producer. When I was in the hospital, I got a greater kick out of friendly messages from grips on the lot than those from so-called big shots.

To sum up my beliefs, I believe that everything that happens is part of a Divine plan, and therefore that everything that happens is for the best ultimately.

I believe that fate rules our lives, but that within the boundaries laid down by fate and our environment, we exercise free will. We can find happiness through work we like, spending our leisure time wisely, and giving our friendship to people we like and trust. I also believe that we shouldn't ask too much of life but should accept philosophically whatever comes, realizing that it is up to us to adjust ourselves to whatever fate metes out to us. I believe that we should all show great tolerance and understanding for the other fellow, and that none of us should listen to or believe the loud mouths who preach hatred for minority groups, races and religions. We should recognize these people for the un-American characters they really are, and not allow them to flourish. We owe it to the men who are coming back after months of warfare in Europe and the Pacific not to allow the prejudices and hatreds against which they fought overseas to take root in our own country.

Jean Pierre Comes Home

Continued from page 48

To house their dreams-come-true, Jean Pierre and Maria recently acquired a home that looks like a storybook castle in Spain. Fashioned of pink stucco topped by a green tiled roof, it sprawls every which way in the heart of an enormous garden.

"Our friends think we are mad to have such an oversized house," confides Jean Pierre. "What they don't understand is our love of family. Already we have three charming guests—Lucita, Adita and Consuelo, Maria's three sisters, aged sixteen, seventeen and eighteen. I can hardly wait to meet Teresita, who is fifteen and still with the family in San Domingo. Also Maria's five brothers. My father and brother have just arrived from France to stay with us.

"Very soon now we expect another relative." Jean Pierre grins, but the grin does not quite succeed in covering up his pride and pleasure over the anticipated addition to the Aumont family. "I hope it's a girl—like Maria. She favors boys. Boy or girl, it does not matter. This is only the beginning, if we get our wish."

Homecoming was for Jean Pierre the fulfillment of every soldier's dream. There were a few nightmarish moments to begin with, though. Returning to the United States on a destroyer, the only Frenchman aboard, his constant fretting and restlessness elicited plenty of kidding from his shipmates. "If I had a wife like Maria Montez waiting for

me, I'd be impatient, too," was the most frequent quip.

"I did not mind," says Jean Pierre. "That is the trait admired all over the world, the American sense of humor. But I was worried about Maria. When I cabled her the date of my arrival in New York I had expected to travel by plane. Instead we were grounded in London and forced to cross the Atlantic on a slowly moving convoy. And no way of notifying Maria of the delay."

To his relief, a French Missions officer saluted him at the landing with information as to his wife's whereabouts. "You will find her at the Sherry-Netherland," the officer told him. "She has been waiting there for the past two weeks, refusing to leave her room for fear of missing you. She has been eating and sleeping beside the telephone, waiting to hear your voice. If I may be permitted to say so, you are a lucky man, Lieutenant Aumont."

Jean Pierre's racing heart outstripped the traffic-bound taxi, on the way from the dock. He conjured up a hundred different sets of circumstances surrounding their approaching reunion. Two years was such a long time. You might get a little fanciful yourself, right here. Reunion in Hollywood—of a reckless curly-haired Frenchman with a wicked blue twinkle, and an exotic dark-eyed beauty from San Domingo. Meeting on American soil after two years of married life out of which they had only a few months together. You expect something romantic and explosive? Well, here are the facts.

The hotel desk clerk was sorry, but firm. He could not divulge the number of Miss Montez' suite. Against the rules. Fortunately it wasn't against the rules to call Maria on the house phone.

"This is the moment I have waited for," thought Jean Pierre as he lifted the receiver. "I shall hear her voice again at last, hear her first greeting."

"Hello." It was Maria all right.

"Hello!" breathed Jean Pierre. "Here I am."

"Where?" gasped Maria.

"Downstairs. In the lobby."

"What are you doing down there?"

"Trying to find out your room number."

"It's 806—and *hurry!*"

He found her waiting outside her door in the hotel corridor, to give him the kind of welcome men dream about in fox holes or flame-spewing tanks such as Lieutenant Aumont himself commanded. That evening they celebrated at Club Twenty-One, toasting their reunion in champagne. "This is where we came for our first appointment," said Jean Pierre. "That's why I brought you here tonight."

They clinked glasses in memory of the evening that stemmed from a casual introduction at a Hollywood party at Lady Mendl's. They had barely noticed each other in the crush, but a chance meeting in New York several months later resulted in a dinner date at Twenty-One.

Over the brim of her wine glass Maria gave him her slow-burning smile. "We drank champagne then, too. You insisted it was an important occasion."

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Carol Bruce

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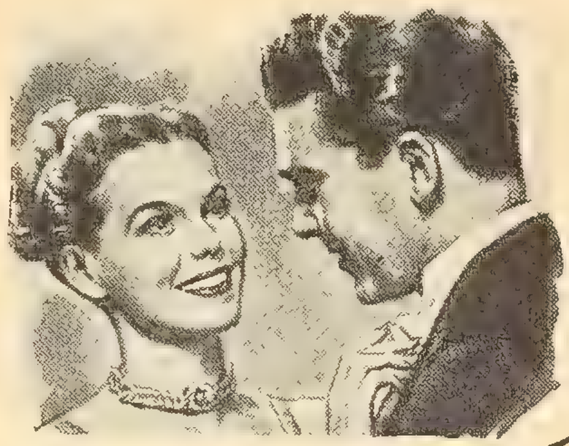
grows her own earrings! She had clips designed that hold real flowers; now Dottie shops in the garden every morning to pick her fresh-and-fragrant jewelry for the day.

Another bright idea that Dottie shares with many other movie stars is cleaning her teeth with Calox Tooth Powder. Calox has five different cleansing and polishing ingredients to help remove all kinds of surface stains and bring out all the natural lustre of teeth. "I depend on Calox for daily care," says Dottie.



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"I was so right. You looked wonderful in a lacy blue gown."

"Not lacy, darling."

"It looked lacy on you," Jean Pierre teased her. "But tonight you look even more beautiful."

A giggle escaped the stately Maria. "You ought to be pleased," she retorted. "This is exactly what you prescribed before you left. Black tailored suit, simple white blouse and a cockeyed hat."

Then, seeking the answer to the most controversial romantic problem of the war, Jean Pierre asked the question uppermost in the heart of every serviceman who married shortly before going off to war.

"All those months we were apart, did you ever regret our marriage?"

"We were never apart," replied Maria. "I was with you every moment, through everything."

No empty phrases, these. A startling example of their spiritual attunement was Maria's awareness, several thousand miles away, of her husband's most harrowing experience.

"It happened just outside Strassburg," Jean Pierre relates. "We were approaching a bridge. My general, as always, was driving our jeep like a bullet. Halfway across he suddenly shouted, 'I forgot! The bridge is mined!' and slammed on the brakes with such force we were catapulted into the river."

The Frenchmen who hurried to their rescue found them pinned under the jeep, over which the icy water rushed murderously. The general had been instantly killed. Jean Pierre emerged with only a broken wrist and bruises. "It is a miracle you were spared," gasped one of the soldiers who rescued him.

At a hospital behind the lines Jean Pierre received the letter he will never forget. It was from Maria. "Yesterday I was like a hunted animal," she wrote. "I felt you were close to death. Today I am at peace again. Today I know you are out of danger."

This remarkable letter was postmarked November twenty-first. The jeep had overturned November twentieth! Maria's love for Jean Pierre had spanned half a world to reach him and shield him from danger. Love was the miracle that saved his life, they both believe.

Jean Pierre Aumont has laid aside his uniform and packed away his medals. (He was twice decorated with the Croix de Guerre and once with the Medalle des Blesses, French equivalent to our Purple Heart, for having been wounded in action in Southern France.) He has not laid aside, however, his feeling of responsibility.

"The fight now is to maintain the peace. We must all take an active interest in world affairs, to make sure the world does not get into another mess."

One small battle on the home front he cannot control, however, is the struggle he and Maria have with their English. She corrects his French mispronunciations with her Spanish accent. He corrects her Spanish mispronunciations with his French accent.

"Love," concludes Jean Pierre, the twinkle very much in evidence, "is the one word we both pronounce perfectly."

Here's Harrison!

Continued from page 33

warm romantic power. You notice the polished technique of his natural acting and how skilfully he can convey an emotion with a twist of his lips or a flicker of his nostrils.

Then you are well on the way to becoming another Rex Harrison fan. You can understand that American Red Cross girl in London, a lively little red-head from Iowa, who used to see Rex's British films over and over again. When I asked her why, she grinned and answered: "I couldn't tell anybody what that guy's got but does he get under my skin!"

Since by now you'll want to know the background details—he is thirty-eight this March (1946) and he was born in a Lancashire small town. He went to the correct kind of schools for young Englishmen, with vague ideas of becoming a lawyer, but at nineteen he decided to go on the stage instead. He got his training at the Liverpool Repertory, that little "group" theater in the center of the seaport where so many players who are now world famous first learned their job, Greer Garson and Robert Donat and Richard Greene among them.

Then Rex came to London and appeared at the West End theaters, gradually becoming a popular romantic star. Now and again he would take a suitable supporting part in a British film. He was with Vivien Leigh in Korda's "Storm in a Teacup" and he played with Donat and Rosalind Russell in "The Citadel." His brilliant characterization of the fashionable doctor brought him a Hollywood offer and he signed a contract to go to California as soon as the run of his current London stage production finished. But before it did so, Britain was at war with the Nazi.

As Rex himself will tell you, with characteristically English under-statement, he "did put on khaki for a while, you know." His military record is a fine one, with a period of active service overseas. Honorably discharged with the rank of major, he returned to civilian life in 1944.

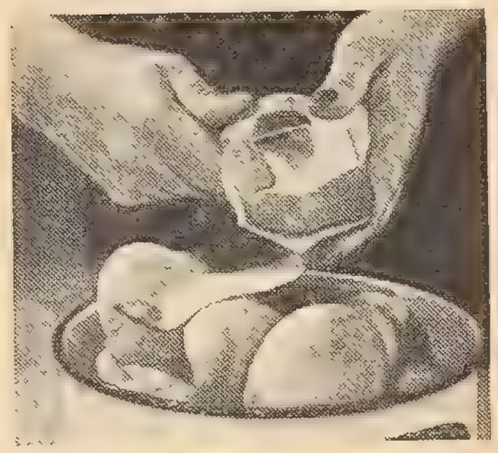
While on leave from the Army one day he married Lilli Palmer, the little blonde Viennese actress whom he originally met when they played together on the London stage. They are an exceedingly devoted and happy couple, with a curly-headed son, Rex, Junior, sharing the same family tastes. When the day's work is done, they would rather sit at home with books and the radio and maybe a few friends dropping in for supper.

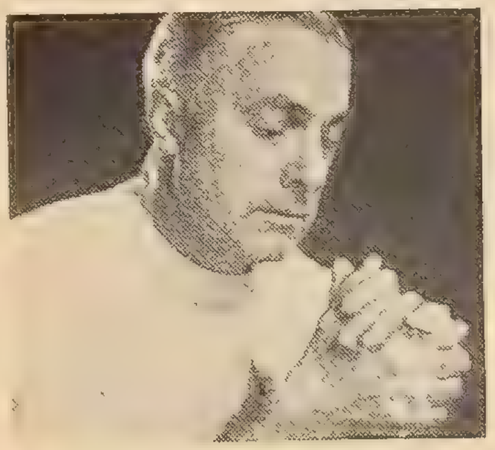
They take tremendous personal interest in each other's work. When Rex is on the set you can usually find Lilli somewhere close at hand, even if she has only come to fold Rex's costumes or pour his afternoon tea. He is just as concerned about his wife's career. Originally scheduled to arrive in Hollywood last September, Rex postponed his trip for several months because Lilli was making a new film.

"She locks her *Lily Fingers* one in one" —*Shakespeare*

— But fingers like a lily, Willie, don't come from peeling spuds!

It's a hep housewife who knows how to keep her hands on the lovely side of life in spite of daily hard housework. Pacquins Hand Cream, of course! This fragrant cream helps guard against redness, dryness, and roughness. Use it faithfully... see for yourself how much smoother, softer your hands look!





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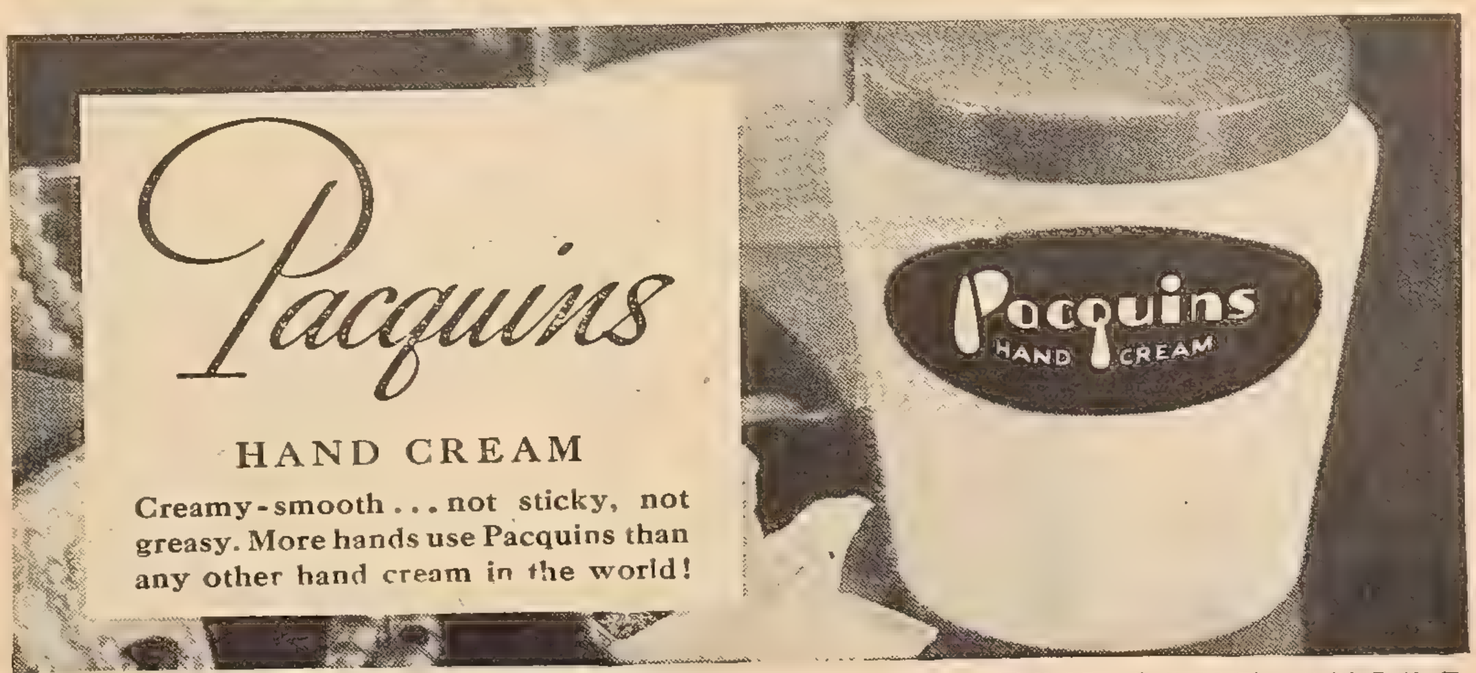

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Please send the useful 20-page book, "The Etiquette of the Engagement and Wedding", with illustrations and prices of Keepsake Rings and the name of the nearest Keepsake Jeweler. I include 10c to cover mailing.

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Rex taught his wife to ride for this picture, accompanying the company on location "just to make sure she's quite safe, you know. I prefer to be there in case she needs me." Just one more typically English attribute he has is an innate sense of loyalty, though nothing would ever persuade him to talk about it. He would be outraged at the mere thought of failing somebody who was depending on him in any way. And his sense of duty goes not only for his family but for his friends, his employers and the movie-going public as well. (Write to Rex Harrison and you can be assured your letter will be carefully read and politely answered.)

Rex's director knows that only serious sickness will prevent the actor from arriving on the set all ready to work at the exact appointed time. No matter how many alterations or retakes prove necessary, Rex can be relied upon to retain his patience and good manners.

He's a grand person to have for your friend, especially if you enjoy the open air. It goes almost without saying that he's a keen cricket fan but he also plays golf and swims. And if Hollywood is looking for a new tennis champion, here's an excellent candidate.

Already Rex's friends back home are getting air-mail letters in praise of America's opportunities for sports. Rex has also decided he likes coca-cola and hamburgers and the California climate—don't think he is stupidly insular and smug because he's so dependable in character! In fact it's by no means the least part of his charm that he's sincerely open to all new impressions and new experiences. Though he may be far too English to burst into paens of ecstatic enthusiasm, he's appreciative and understanding just the same. He shows it in the readiness with which he listens and learns. He's read scores of books about the American scene to help him fit the better into his new environment.

There may be some folks in Hollywood to whom Rex seems a curious type. On the screen or off it, he is exactly the same. He never does anything exotic or extraordinary and certainly he will never make sensational newspaper headlines. He will probably evoke deep sighs from the reporters, even while they admit he's a likable guy. An interview with Rex Harrison is a pleasant hour with a cheerful courteous personality who is perfectly willing to talk. It's only afterwards that the interviewer discovers Rex hasn't said anything of importance about himself at all.

Rex will make friends slowly but surely and the friends he acquires in Hollywood will be the same kind as his friends in England. Family people with cultured tastes, who prefer elegance to ostentation and find pleasure in music and drama and art.

So here he is then, this typical Englishman you'll often be seeing on the screen in future and whom you're certainly going to fall for. You'll find him engaging enough as you watch his personality unfold, a screen star who's definitely "different" and all the more romantic and appealing for that.

The Boss Man Is a Lady

Continued from page 43

and pretty, she is also crisp, quick-thinking and intelligent. You have a feeling that her mind is well organized, as neat and orderly as her home. Her desk is not cluttered, nor is her thinking. She accomplishes a back-breaking amount of work every day and yet she never seems to be rushed. That comes from planning ahead, and from knowing what it is she wants to accomplish.

I had always thought of producers as former pants pressers who, by fair means or foul, had come into a lot of money. To me, producers were "backers," and, as any good American knows, you don't have to have taste to have money. Jokes and gags about these master minds had taken their hilarious toll of my funny bone, and I really thought it was the director, the actors, the writers who were the brains of the entire motion picture industry.

Well, there are still a few of the promoter type producers, but each year brings to Hollywood more and more producers who actually produce. This is the circa of Joan Harrison, who works on a picture from its inception to its finish and who never misses checking the day's rushes. Nothing gets into one of Miss Harrison's pictures that Miss Harrison does not want in, unless the studio executives add their two cents' worth.

This two cents' worth happened, incidentally, in "Uncle Harry." Some critics viciously panned the dream ending and blamed the Hays office. This was not quite fair. Joan had the perfect, logical ending all figured out, and it had been accepted by the Hays office. However, after it was filmed, higher-ups felt the picture should have the dream ending. Even producers have bosses, so the dream ending was left in. Being a producer has its drawbacks, you see. Not all is beer and skittles.

Take the matter of what producers do. You think maybe they sit in great big offices before desks with umpteen phones on them and act bored and important? Nope. 'Tain't like that. To the contrary, a producer is responsible for every detail of the whole picture, *from start to finish*. The first thing Joan does, for instance, is to get together with the studio heads to agree upon a subject: a play, novel, or an original story especially written for the screen. These executive heads are like business heads. They don't guide the individual picture, but they do guide the budget and general policy.

Next, the producer selects a writer, and with care, for writers should be cast just like stars. You wouldn't put a comedy writer on a serious drama. For Joan's first picture, "Phantom Lady," she chose a writer who had never done films before. He was expert radio writer Bernard Schoenfeld, who had written the "Suspense" programs and was interested in mysteries and crime stories. He was therefore a natural for "Phantom Lady."

"I like writers who love their writing and love films," says Joan. "I don't go

Are you in the know?

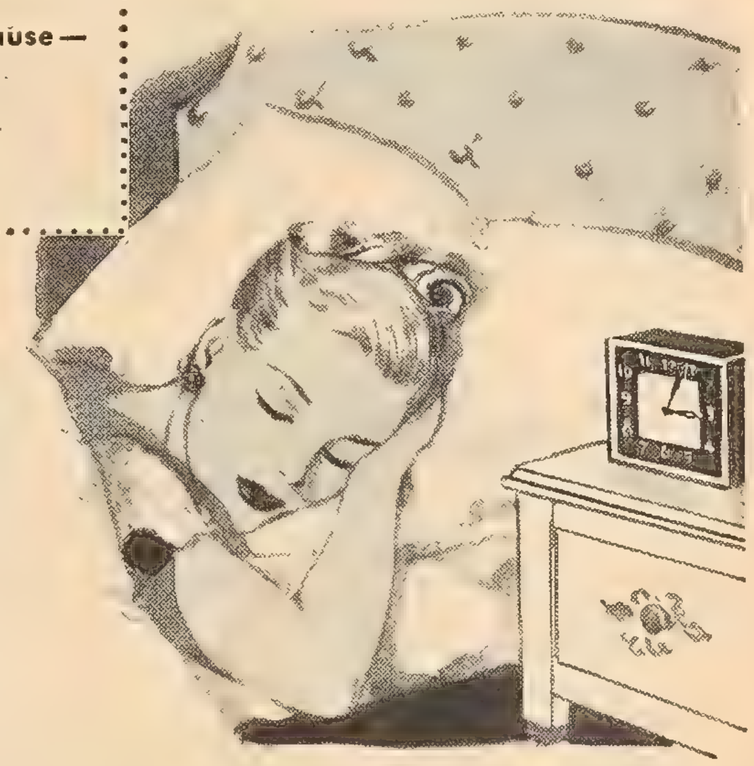
In calling for an appointment, how should she give her name?

- ☐ *Miss Dinah Mite*
- ☐ *Miss Mite*

How's your telephone technique? Whether you're buzzing the dentist or beautician—when making *any* business appointment give your full name. Thus, the gal above should be Miss Dinah Mite. Which distinguishes her from other Miss Mites; prevents needless puzzlement. And on "problem days" there's no need for guesswork—as to which napkin *really* protects you. Kotex is the name to remember. For you get plus protection from that exclusive *safety center*. There's never a panicky moment with Kotex!

This sleeping beauty's off the beam, because—

- ☐ *She's a curfew keeper*
- ☐ *She should be prom-trotting*
- ☐ *She's still wearing makeup*



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for New York snobs without the slightest knowledge of film technique who come out here to pick up easy money. You see, to be a good screen writer, you must *visualize* as you write. This is something many of the highest paid novelists do not always master."

Joan has thumbs down even on famous playwrights if they haven't absorbed motion picture technique. "Motion pictures are completely different from stage plays," she explains, "for you have to conceive pictures in terms of film. As an example: in our medium we don't have the limitations of the stage; such as small sets with the action taking place within their boundaries. In a stage play you can never get close to anyone's face and therefore don't have the advantage of closeups. On the stage, also, you must keep down movement as much as possible. Too many rights to lefts are distracting. Remembering all this, it's easy to see why people who don't understand cameras are never any good in turning out Hollywood products. Film has its own technique. In movies, the camera controls the whole emotional impact of the picture."

Joan knows what she is talking about, for she was a screen writer herself before she became a producer. Under Hitchcock, she wrote—among others—the scripts of "Rebecca" and "Suspicion." She learned so completely the knack of visualizing as she wrote that sometimes it annoyed her when she couldn't get the feeling of what she wrote on the screen. For this reason she decided to become a producer. That way she could make sure that what she had in her mind would find its way to the screen. Her advance from screen writer to producer was as simple as that.

Being a writer herself, she works very closely with the writers on her pictures. First, they work on the original draft. Although it's cut up into scenes, it isn't the polished, final manuscript. The last draft, the shooting script, is complete with all types of technical description. It has such terms as "Fade in," "Dissolve out." The dialogue is interspersed with directions, as: *John (motioning to the left): "The closet is over there."* To a layman, many of these directions seem like Greek. *Camera pans to Florrie's head,* the script may read. Or, again, *John looks at Mary as the music wells up.* But these technical points are invaluable to the actors, the art director, the director, the costume designer, the cameraman, and so on.

After the script has been completed (about this time the director is generally called in and has part in all the conferences thereafter), Joan begins to think about casting the leads. For "Phantom Lady," she saw tests of various girls. The one she liked best was of Ella Raines. Joan liked her personality, and although Ella wasn't well known at the time, Joan said: "She's a fine actress. I'll gamble on her." Next, Joan selected Alan Curtis. Then came the casting of a very special rôle.

"In every film," explains Joan, "there is an exciting piece of casting. There is a rôle that is different, and it's very important who plays it. For 'Phantom Lady' I wanted Franchot Tone, so I sent

the script to his agent. Franchot liked the rôle, but he was afraid of it unless one scene was changed. I stayed up all night just to re-write that scene. I went to Franchot's house the next morning and read it to him. It was the final, big scene, and I wanted him to like it. Suddenly Franchot said, 'Okay.' I was so tired I couldn't believe it. I felt as if I'd found a million dollars. Then we were all set. Besides having casted a very difficult part, we now also had a 'name,' and that's very important."

All this while, Joan was also talking to the art director about the sets. The art director always reads the script and visualizes the sets. He submits plans and blue prints of them, and models of the house. "Art directors aren't given enough credit," Joan insists. "If they are good, they can save the director a lot of trouble."

The same time Joan is talking to the art director, she is also conferring with the dress designer. She tells the dress designer, "I see the characters like this . . ." For instance, in "Uncle Harry," there were two women to dress, Geraldine Fitzgerald and Ella Raines. Joan wanted to show the contrast of their types even in their clothes. So she explained this to the dress designer who designed Fitzgerald's extremely feminine wardrobe, complete with negligees and frills. Ella Raines, on the other hand, was dressed in almost mannish sports clothes—to emphasize her direct and forthright manner.

The dress designer also submits sketches. Joan, in turn, submits the sketches to the star, because Joan is one producer who doesn't believe the star should wear anything that makes her uncomfortable or unhappy. If the star doesn't like the costumes, the dress designer dreams up some new ones. The star may rave and the dress designer may cuss, but the producer doesn't. It's her job to keep everyone happy. "They're all creative people, and creative people are not the easiest in the world to handle. You have to be a diplomat to bring out the best in everyone, and the only one who isn't allowed to have temperament is the producer!"

By this time Joan and the director are casting the supporting players. "If you have any sense," says Joan, without quibbling, "you usually have your own ideas of what you want. In 'Uncle Harry' I wanted Moyna Magill for the other sister. She's Angela Lansbury's mother, you know, but a wonderful actress in her own right. I saw her in 'Maya' in a little theater, and I was so impressed by her that I had tabbed her as an actress I wanted to use one day. That's when producing becomes fun, when you take a character and are able, through casting, to do something unusual. In 'Uncle Harry' I had that chance. The director liked Moyna, too, so we did a test of her and signed her up.

"About this time in the making of a picture the studio is telling you about the Budget. I always think of it as capitalized, because it looms so fearfully on the horizon. Usually a lump sum is allocated to a picture. Out of that you must pay for the story, cast, director, cameraman, sets, as well as your own

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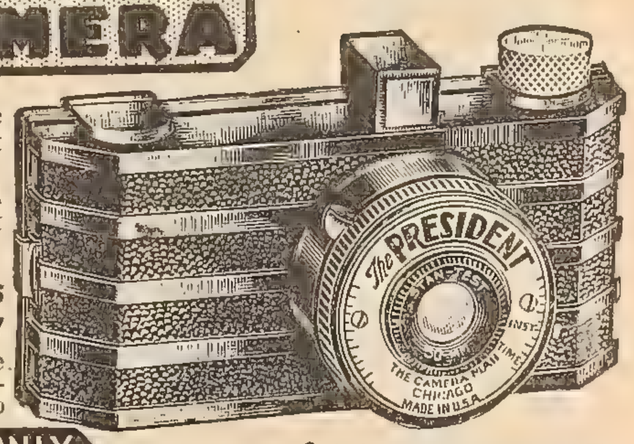

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salary. If you spend a lot of money on an expensive supporting player, you have to economize somewhere else, because Budgets are inflexible.

"Now you are almost ready to begin shooting, and you're getting a little excited. The studio has assigned you a cameraman. Usually the star, particularly if she's getting older, asks for a certain cameraman. You are given your starting date, and you know just how long you have to make a picture. You can't deviate from this at all, because the stages are needed for other productions when yours is finished. Everything runs on schedule.

"The night before the first day, the call sheet goes out to all the players and technicians, by messenger. You start the first morning promptly at nine. Usually the first day is rather slow because everyone is getting acquainted and, like a first day at school, no one settles down immediately. The first day is also the only day you don't see the rushes, because naturally no scenes were filmed the previous day.

"After that, however, if you're shooting in black and white, you see the rushes the next day at eleven o'clock. (If it's a color film, you can't see the rushes for six days.) The purpose of seeing rushes is so you can rectify any mistakes you might have made. And, yes, of course, we make them every now and then!

"I see the rushes alone first. The director and cast see them at noon. I see them first because if there have to be any re-takes, the producer is the one who has to go to the front office and say, 'May I have a re-take?' This is where the Budget comes in, for re-takes cost money. There are many reasons for re-takes. The photography may not be up to standard or the sound may have gone blah. Perhaps the action is not the way you saw it or the acting is not up to par. You talk it over with the director, and if you both agree, the producer goes to the front office.

"If the fault is anything technical, such as sound or photography, the front office can see that very clearly, and your request for re-takes is immediately okayed. But sometimes a scene seems fine to them but you know you could have done it better. That's when the battles occur. Sometimes you win and sometimes you lose. But, no matter what the verdict, you never lose your temper. Being a woman producer, I have to be particularly careful of this."

The shooting takes from six to ten weeks. During this time the cutter is assembling the various sequences as they are finished. The shooting may be on one set for four days and another for five weeks. The cutter puts the sets together. By the end of the picture, Joan looks at what is called "cut stuff." In another ten days, the whole film is assembled. The director has the right of assembling the first cut. He sees it with the cutter and as the film is being shown says: "No, I don't agree with that, cut it out," or, "Yes, I do agree with that, leave it in."

Then it's the producer's turn. The director's work is now finished. Joan makes additional changes with the cut-

ter. If she disagrees with the director, she can override his decisions, because—after all—she's boss.

Then comes the time for adding the extra sound, such as doors slamming, dogs barking, and so on. Much of this sound is taken while the scene is being filmed. Even so, there are always many extra things that have to be added. You also add the temporary music. You don't add the real music because you can't cut music very easily, and there may be lots of cuts after the sneak preview. "You see," explains Joan, "at this stage of the game you still have a double print. By that I mean the sound is on one track and the picture on another. Once the talk comes off the negative, you can't cut."

That ends Joan's part of the picture. For, after the sneak preview, it's out of the producer's hands. The film then goes to the bigwigs. Sometimes these bigwigs can wreck a very good picture, sometimes they improve a bad one. But there is one thing they all do that Joan feels is not smart. They are unduly influenced by the preview cards that are passed out.

"In the first place," protests Joan, "only about fifty cards come in from an audience of 2,000. That's not a fair percentage. In the second place, the picture is shown to customers who have not come to the theater to see any particular *kind* of a picture. They haven't been pre-sold by trailers or advance ballyhoo. Therefore, an audience that likes cowboy pictures won't go for an intellectual study; nor will people who like good solid drama go for Abbott and Costello. I think judging a picture by a sneak preview audience is a poor indication of that picture's success."

As for the intellectual future of movies, Joan has to say: "The danger against making more adult pictures is not that the audiences won't like them, because I believe motion picture audiences are daily becoming more adult, but that the people at the top of the studios don't yet realize that people of *all* ages, not just bobby-sockers, patronize the theaters of America."

Earnest, intelligent, pretty, Joan is emphatic and forceful as she speaks. Afterwards, she relaxes like a kitten. A deceptively lazy expression crosses her face, and she looks like any other little girl you might happen to know. I was reminded of a story I heard about Joan not long ago.

It was her first picture as a producer and she wasn't very well known. The day before she began shooting, she wandered over the set. A couple of grips took a look at the cute, pert face, the million dollar legs and let out with the old wolf whistle. Joan grinned and went on.

The next day she took her chair on the set. The grips did a double take. "Who dat?" they said, in effect. "That's your boss," they were told, "Joan Harrison, the producer."

The grips turned a slow red, but the wolf whistle didn't die a-borning. It was repeated, but softly. "A lady boss," said the grips, reverently, "a beautiful lady boss—just like in a movie! Ain't that just like Hollywood?"

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It Happened to Laurence Olivier

Continued from page 41

to their art and to each other, so the Oliviers had become the First Mr. and Mrs. of England's stage and screen.

When "Caesar & Cleopatra" was finished, they put on their theater production a tremendous success that only ran for a few brief weeks. It had to close down because Vivien Leigh collapsed completely, her slim body overtaxed by the strain of intensive hard work following the wartime years in Britain, when Larry was at sea with the Navy fliers and she lived so much alone in a tiny cottage near a much-bombed coast town.

Doctors tested her lungs and shook their heads gravely. Months of complete rest in bed were necessary, and an atmosphere of utter peace and quiet. An ambulance took Vivien swiftly away to a private clinic in the rugged Scottish Highlands, where she lay before a great window opening on to the lonely mountainside, breathing the keen pure air, just sleeping or eating her special diet, not even permitted to read or listen to the radio. Larry abandoned all his film plans to stay there too, although he was only admitted to her bedside for a few moments each morning.

Late last Fall they brought Vivien back to London, to a room in the famous University College Hospital. For weeks she has lain there patiently and courageously, her strength seeping back again infinitely slowly but surely. Now she can look at the morning paper and a screen magazine and hear broadcast music for an hour every day. Larry is still the only visitor the doctors will permit—others may sometimes be let to do as I did, peek at Vivien through the glass panel in the door and receive her beautiful smile and a flutter of her thin fingers in greeting.

Every day at ten o'clock Larry is there at the hospital with his bunch of flowers. (They must be unscented blossoms and he searches all over London for hybrid lilies and button roses and pale Spring primroses and anything else that can make up a bouquet without perfume.) One of the nurses says it brings the quick tears to her eyes to watch the tenderness with which he bends to lightly kiss his wife's forehead and the way he covers her hand with his own during the ten precious minutes they are allowed together.

Vivien's sudden illness shot Larry's splendid world right from under his feet. Those glittering bubbles of success and fame were shattered in a second. They had merged so closely, this fine romantic actor and his vivid, talented wife, sharing their life and their work and their amusements consistently, never apart for more than a few hours. They had built their future together, doing the things they both wanted the most.

Characteristically, he put his beloved wife before everything else. "I was only half alive before I met Vivien," he once said, and now he proved that was no empty phrase. He refused flatly to con-

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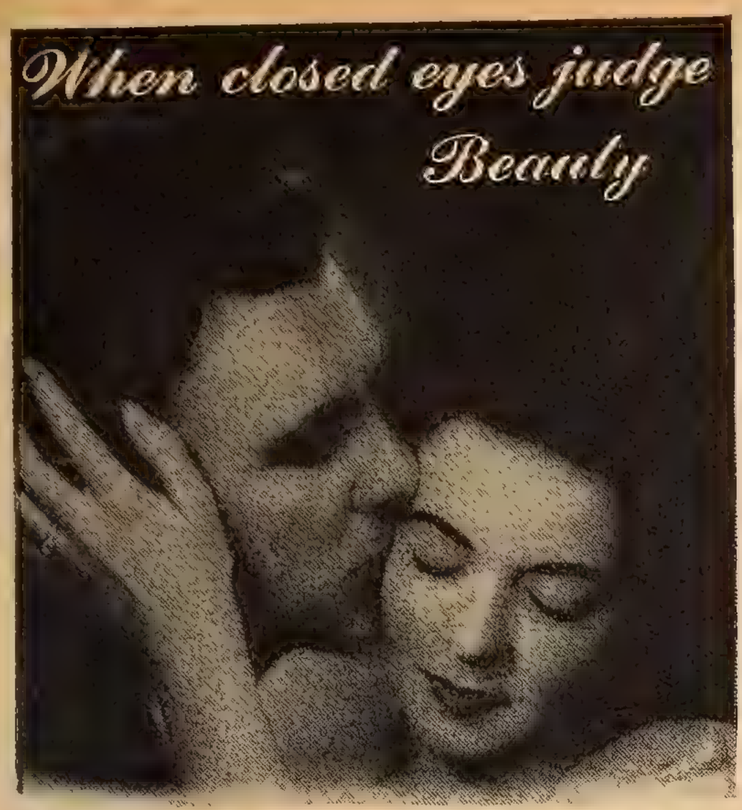

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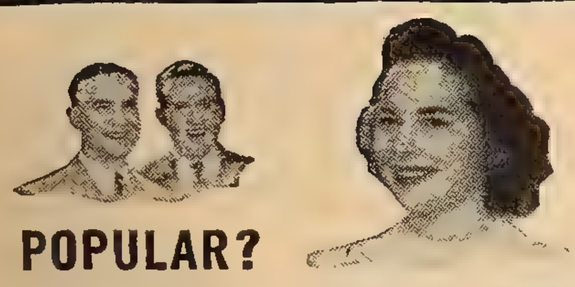

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sider any film rôles, because he would have to be at the studio all day. So sacrificing a great deal of money, Larry has played Shakespeare on the London stage these past months and left himself free to go to Vivien every morning, and to be on hand continually in case of need.

That need has not arisen and this Spring Vivien will be cured, sufficiently strong to take a vacation with Larry before she returns to the screen. That will be in Hollywood, for her doctors are agreed she must not spend much time in damp gray London during the next few years. Sunshine and warmth are essential for her health to be maintained.

Vivien doesn't mind, for she appreciates life in California, with its bathing and beach games and its concerts and its "intimate theater" movement. Larry would go with her anywhere, to Iceland, if needs be, so warm and deep is his devotion, but he, too, likes Hollywood; and now that magnate J. Arthur Rank has established contacts there, the question of transferring the location of Larry's contract can be easily settled to everybody's satisfaction.

So London's forthcoming loss will be America's gain, with the arrival of this truly great pair of wedded lovers, taking up the pattern of life again romantically and confidently. When Larry goes to the hospital now, he and Vivien discuss their plans contentedly and furnish the green and white house on a hillside outside of Hollywood which they mean to find Their Chelsea home has already been sold and all their personal treasures packed away ready for shipment, while Larry meantime shares a service apartment with a bachelor friend.

Vivien has a long-standing contract with Sir Alexander Korda to star in the screen version of "Lottie Dundass," that macabre drama about an old-fashioned theater in an English coast resort and the young actress who murders the leading lady in order to take over her part. Two other Hollywood producers are bidding for her after that.

While Larry, continuing his contract under the banner of Rank, intends to go on putting the plays of William Shakespeare on to celluloid, great glowing spectacles in Technicolor with speed and colorful, passionate action as he did with "Henry V." Undoubtedly Larry is the finest player of historical parts which the contemporary British stage and screen has produced. He has studied Shakespeare all his life, his knowledge of the period so vast and exact he is often consulted by university professors in many parts of the world.

Larry first made up his mind he was going to be a Shakespearan actor at eleven, when he played *Brutus* in a school performance of "Julius Caesar." While other boys were playing cricket or football, Larry spent his spare time sweeping about the attic with an old brocade curtain draped over his shoulder, declaiming dramatic passages from "Richard III" and "Hamlet." His family wanted him to study medicine, but Larry refused and went on to the variety stage. He never lost sight of his goal and his outstanding brilliance, with his splendid dark good looks and his rich, clear voice, soon brought him up to it.

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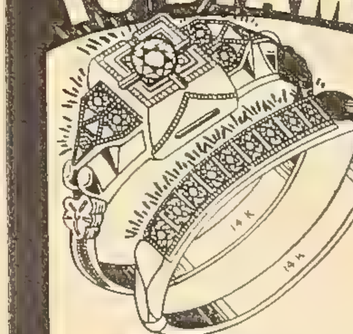

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He has even learned the difficult art of fencing, and perfected himself in acrobatic feats of strength because there are some of Shakespeare's characters that need these accomplishments. He can write the archaic language that was used in William's day—at Christmas he always sends his friends greeting cards with verses of the Shakespearean era which he has composed himself.

He has not yet decided what will be his first film in California but he never loses sight of the ambition which Vivien's illness so unexpectedly thwarted, to direct and act in the screen version of "The Taming of the Shrew" with Vivien as his adorable wayward *Katherine*. He has already done a tremendous amount of research work upon the subject, sketching an outline of the scenario and making rough designs for the sets.

Long years ago "The Shrew" was filmed by another married couple, Mary Pickford and the late Douglas Fairbanks. Strange though that the stars of the modern version of Shakespeare's delicious comedy will also be husband and wife, romantic Laurence Olivier of the Irish-French ancestry and the English traditions, and beautiful cool-voiced Vivien Leigh who has loved him so utterly since the day they first met.

The Beautiful and Blessed

Continued from page 47

the part of *Salome*. He is a gambler so he took the thousand-to-one shot and hit the jackpot. Not only was Miss DeCarlo beautiful even beyond Mr. Wanger's wildest dreams, but she could dance and sing. And, pearl above price, she possessed a figure which bemused even the cameramen. The picture, "Salome, Where She Danced," as you will remember, was a cross between a good rootin', tootin' Western and a bad dream. But the cash customers came out of the theater convinced that they had seen something which happens once in a blue moon—the emergence of a new and glowing personality wrapped in a sheen of grace.

Observing the career of any girl who has rocketed, seemingly in one bewildering burst from obscurity to stardom, one is often tempted to believe in the old legends of fairy wands and magic lamps. But if you look a little closer you find that the sudden meteoric flight into the artistic stratosphere was grounded on a solid foundation of bitterly hard work. Miss DeCarlo says of herself that nothing ever came easy, except two things: she possessed, almost from infancy, a sense of timing and a trick of reading lines well. But the muscular control, the ability to express an idea or mood through dancing, was sheer drudgery. She worked six hours a day, every day, in June Roper's Vancouver School of Dancing. Then, when this stint was finished, she went home and practiced again, sometimes far into the night. In 1937 she came to the United States and spent six months studying at the Fanchon and Marco School in Hollywood. She was then 13 years old, with

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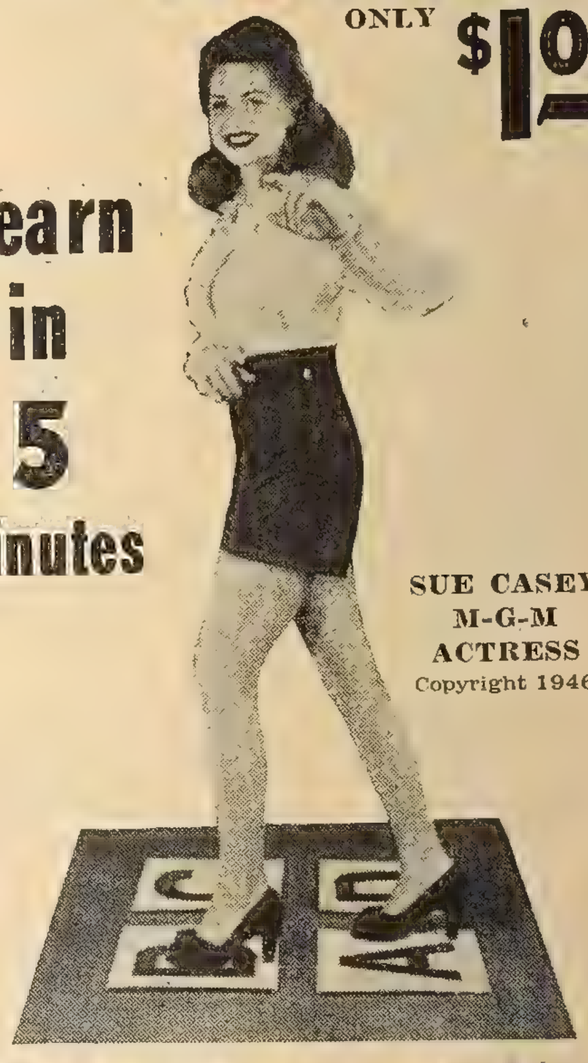

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her life all mapped out, at least in her own mind. "I don't believe that merely the possession of a pretty face and figure, unsupported by a diamond-hard determination to drive ahead, will ever get an aspiring actress very far," she says. "You see, it's all mixed up with pain—the pain of preparation for the Big Thing or the pain of frustration. The latter, I think, is the greatest agony of all. I would scrub floors rather than endure that." This sort of thing, coming from a twenty-one-year-old, rather sets one back on one's heels.

"So now," I said, blinking a little, "now that you've arrived and can look back with satisfaction on the tough road you've traveled, you can give all your attention to this needle-point you're standing on and lay out your campaign to stay there."

Maybe she heard the faint jeer in my voice for she looked at me soberly. "I'm glad you used that simile," she said, "because that's just what it is—a needle-point. Now I'm up against the toughest job I've ever encountered and I'm pretty sure it will require greater balance than any dance I've learned thus far. And at that I've only reached a little pinnacle. All the big, towering ones still lie ahead."

She paused and started drawing patterns on the table cloth. "You see," she went on at last, "I have a lot of weaknesses to overcome. I like to mug. Every director I've ever worked with is always telling me to show more restraint. Then there was the trick I had of moving my lips too much when I talked. I had to learn to overcome that, to enunciate clearly without moving my lower lip at all. And that's just the beginning of what's ahead of me. There will always be things to overcome."

Such honesty is refreshing, but one must never forget in viewing Miss DeCarlo's career that honesty, the objective viewpoint, is part of her mental equipment. She is determined never to try to fool herself, never to let any single thing thwart her ambition.

"How about marriage?" I asked. "Do you think that would hold you up in this plan you've laid for yourself?"

"No," she said. "I'd have to make up my mind before marriage about what I wanted most—to be a good wife or to devote all my thinking to my career. But maybe—I'm not sure yet, of course—maybe I'd give up acting and dancing."

"Like a seal gives up swimming," I said. "Anyway, you don't have to cross that bridge until you've met the man."

"Oh, but I have met him," she said, a quick smile coming over her warm, mobile mouth. "But I can't tell you who he is. We've decided to keep it a secret for a while. Maybe it will be quite a long while. In the meantime I'm going to keep on trying to be a good actress and a good dancer. Even if I marry later on, as I hope I shall, nothing will have been wasted. I read something somewhere that made a great impression on my mind: 'No honest effort is ever lost.' I'll keep on making the effort."

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terior decorators. She has bought a house in the San Fernando Valley—where the desert meets the mountains. Thus far the house is quite empty of furniture but Miss DeCarlo knows just how it is going to look when every piece is in place, the windows all polished and the hot, rich sunlight comes flooding through. "Look," I said, "don't you think that's a sappy idea—letting an interior decorator do your place? It'll come out the conventional Hollywood home with about as much personality as a plush hotel."

Her gray eyes flashed at me. "Don't use that word," she flared. "I never do anything sappy. My house will be the home of Yvonne DeCarlo and nobody else. The decorator is using my ideas and his own skill in making them come true. I'll show you." She grabbed my pencil and pad of paper and began sketching. "See, the lawn comes down this way to a point to meet the street. Back of the house is a wall of trees and beyond that the mountains. The rooms are like this: a big living room with tall windows to let in the sun, a fairly small dining room—I don't care much for crowds and neither does Mother. There will be only two bedrooms. A small house, you see, for simple living; not a place for mobs. And all around me is the desert where I can ride King, my horse, and where, if I wish, I can be alone."

No one who knows Yvonne well has any fears that she will go Hollywood. She seldom attends parties and is addicted to slacks or severely cut English suits. People, en masse, make her nervous and she would much prefer talking to some inconspicuous person about her hobby—collecting symphonic records—discussing the latest best-seller. Reading and speaking French, her tastes in literature are fairly catholic, even to the extent of Shakespeare and Greek mythology. Having discovered that books are excellent company, she is never lonely.

Perhaps one of Miss DeCarlo's most praiseworthy characteristics is her inextinguishable gratitude toward those who have helped her on the way. Recently, while on a visit to Vancouver, B. C., her home town, she went to see June Roper. "Not," she said, "to show myself off and say to that great lady: 'See how well your former pupil has done,' but only to pay homage to a wonderful teacher. She gave me her jade ear-rings and necklace. When she placed that lovely chain of jade about my neck I wanted to cry. All I could think of at that moment was that I would always be worthy to wear it."

Hollywood is full of the ghosts of old players who rode the crest while they were on top, scattered their substance to the four winds, believing that the avalanche of money would never end. Miss DeCarlo has seen a few of these ghosts and the sight is not reassuring. As a hedge against the time when her pretty legs no longer flash through dance routines as they do now, when the lovely young face is no longer alluring, she is watching the corners with a careful eye and saving a comfortable slice of her salary. Yes, Yvonne is beautiful but she is not dumb. Distinctly she is not dumb.

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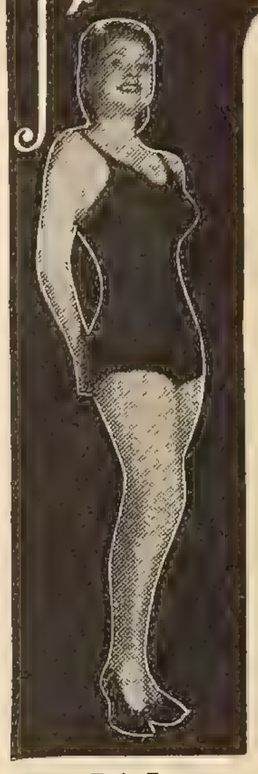

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End of the Rainbow for Bogart

Continued from page 35

which she will have to make alone. He would like to help her, but he doesn't feel he has that right. There is no doubt whatever in Humphrey Bogart's mind that she will be eminently successful in either endeavor. "I don't think Betty is the greatest actress in the business," he says. "She has talent of a very high order, but I'm equally certain that she'd be a wonderful wife and mother. Like to have a youngster of my own? Of course I would. That, I think, would be just enough to send me spinning way up into the clouds—if I'm not there already."

Talking to Bogart one senses that this is a part of the loneliness which has beset him during his professional career—the feeling that he has been shut out of the simple, natural things which fill and make complete the life of the average man. For make no mistake about it, there is nothing Bogart would like better than to follow the life pattern of the ordinary humdrum individual, doing his chores every day and coming home at night to a house filled with the small comforts which any man likes, a wife singing in the kitchen and maybe a youngster to play with. His face lights up with a singularly charming smile when he talks about it and there is little resemblance to the tough guy who talks out of the corner of his mouth with a cigarette dangling from his lower lip.

There is, in fact, a rumor going the rounds in Hollywood to the effect that since he married Lauren Bacall, Bogey has turned a little soft—mellowed. Whether this is true or not I do not know; but I believe if "softness" exists it is exemplified only in his desire to live a normal, family life. I am quite sure that in his future screen performances he will continue to deliver in the old realistic manner which has so delighted the cash customers in the past. Bogey is, first and last, an actor who knows and respects his job.

In the beginning of his Hollywood career Bogart took a good deal of pushing around. He was the young man who dashed out on the stage waving a tennis racquet and blithely shouting: "Where's everyone?" That was about the extent of the lines they gave him to say and he was slowly dying on the vine. At about that time, after Metro had discovered Clark Gable, every studio in town was looking for another strong, virile character to palliate this newest threat. Leslie Howard, who was considering "Petrified Forest," had seen in the young actor something which had escaped the usually discerning eyes of directors. He said he would do the piece providing he could have Humphrey Bogart to play the part of *Duke Mantee*. Warners agreed and since 20th Century-Fox had decided not to pick up Bogart's option, they secured him for something less than the song they were willing to sing. The picture was a terrific success and Bogart seemed launched.

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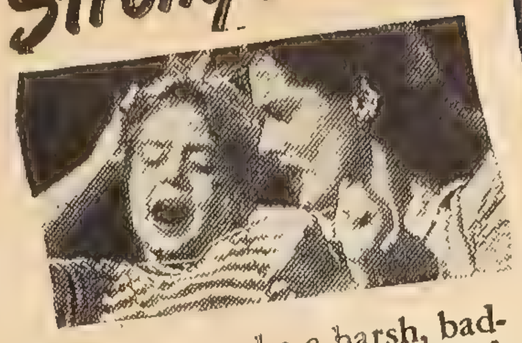

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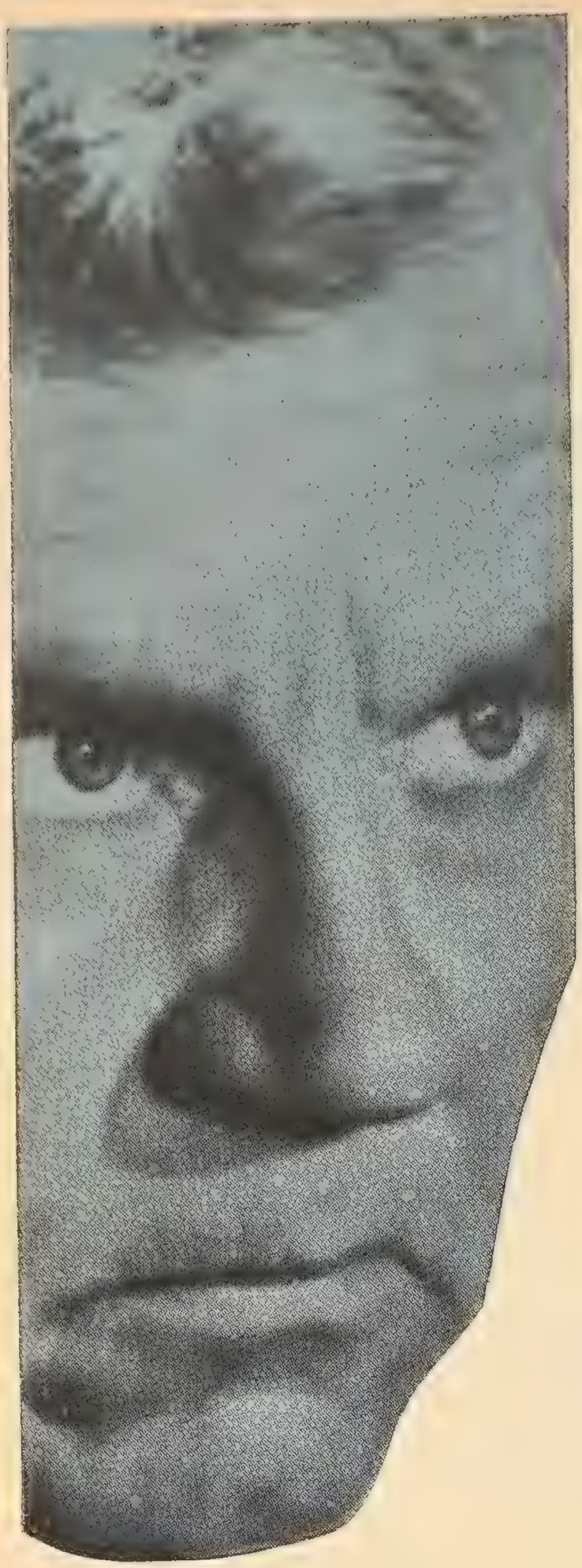

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beginning, however, Bogart was used in various small parts. As he himself says, every time they needed a character figuratively to pull the wings off flies in a piece, they thought of him. His opportunity came at last when George Raft turned down "High Sierra." The rôle was offered to Bogart. He took it, and it was in this piece that his career really got going. Almost in the space of a long breath he emerged as a full-blown tough guy who could send chills up the spine of the most lethargic customer.

Until "Casablanca" came along Bogart always fought shy of romantic rôles. He hated making love on the screen to "dames." Many people have attributed this disinclination to inherent shyness; but Bogart merely gives out with the well-known sneer and says: "Dames!" in a way that leaves no doubt regarding his attitude toward depicting the more tender emotions for public entertainment. "I couldn't see myself holding some dizzy dame in my arms, murmuring a lot of corny bilge into her ear that would turn the stomach of a wooden Indian," he says

In "Casablanca" for the first time Bogart really let himself go. Perhaps it was due to the consummate art of Ingrid Bergman; possibly under her benign influence he fell into just the right mood. At all events the several millions who saw that picture registered no complaints about his love making, and the performance resulted in a contract with Warners which smashed precedents to smithereens —a seven-year hitch with no options. In explaining this to Bogart, Mr. Jack Warner, an unusually astute business man, said: "We don't often depart from established principles like this, Bogey, and I'll tell you why we're doing it in this instance. That is, if you're really interested."

Bogart took a long look at Mr. Warner and said: "Anything that would cause you to go out on a limb for an additional dime is not only interesting—it's overwhelming."

Mr. Warner smiled forgivingly. You can afford to be tolerant with a star who represents a potential value of a million dollars in the cash box. He said: "Our reasons are quite simple. We feel pretty certain that nothing could possibly happen to that pan of yours in the future which could make it worse than it is now."

Then they shook hands and patted each other on the back—two men of sense who understood the curious business in which they were engaged.

Constantly challenged as he is by people who believe that he should exemplify in private life the hard-boiled manner he exhibits on the screen, Bogart has long been known by his intimates and those with whom he works as a "softie." More than one struggling young actor can trace a fortuitous break in luck, if he looks hard enough, to Humphrey Bogart. Yet nothing would disturb him more than to be accused of kindliness toward his associates. Those he likes best usually receive the brunt of his biting, salty humor. Helmut Dantine, whom Bogart admires very much, lives in perpetual terror of Bogart's next practical joke. He can, however, be deadly serious in a good cause.

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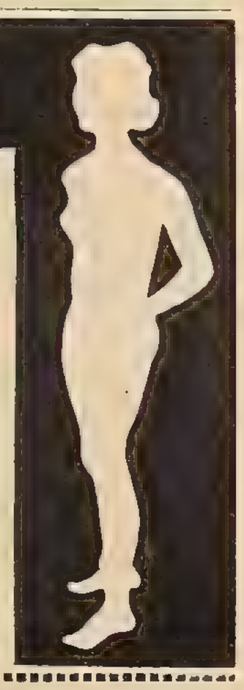

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"I had to be rough on him because I like the guy," Bogart said. "He's a nice kid with a good future ahead of him if he doesn't kick it away. I suppose he'll hate my guts, but *somebody* had to do it."

Nothing terrifies Bogart so much as the fear that he will be caught in some small act which might bear the slightest tinge of tenderness. He will go to any lengths to disguise his good deeds under a surface covering of bitter cynicism. Recently when a youngster on the set came to thank him for some service which he had learned Bogart had rendered him, Bogart turned on the youth savagely. "Get away from me!" he snarled. "I don't know what the hell you're talking about."

A devoted "ribber," he delights in puncturing balloons of self-esteem, a phenomenon not too rare in the radio and movie worlds. The other day a radio announcer asked him if he had caught his broadcast on the previous night. "Sure I did," Bogey said. "You were terrible. That cough! It sounded like someone was dumping a truckload of gravel all over the place. And then to come out with that idiotic 'Pardon me' afterward. It was awful!"

"Did I do that?" the announcer gasped. "Good heavens! I'll have to watch myself after this."

"Look at him bleed," Bogart said to a friend a few moments later. "Well, I guess I'd better go over and tell him it was just a rib. Might hurt the guy's self-confidence."

Nothing upsets Bogart so much as the too obvious compliment. He acts confused and glances helplessly about as though seeking some avenue of escape. "Well, thanks," he murmurs wretchedly, "but did you see the other mug in that picture? He really gave the customers something for their money."

Respecting his responsibility to the people who pay to see him, Humphrey Bogart is under no illusions about his work. He is completely aware that there are hundreds, perhaps thousands, of young men unknown today who could step into his parts and do them as well or better. He does not pretend to understand the ballyhoo that has been built up around actors over the years. As a matter of fact, he is pretty much inclined to consider the whole business a racket. This attitude is well illustrated by a remark he made to Lee Patrick, an actress with whom he had appeared years earlier on the New York stage. They were working in the new picture, "The Two Mrs. Carrolls," and as they were walking off the set, Miss

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Patrick said: "Isn't it odd that we two should be working before a camera after all this time when we haven't seen each other?"

Bogart stared at her and then said seriously: "Look, kiddie, there's just one big mistake that you might make out here in Hollywood. Whatever you do, never, never let 'em find out how easy it all is."

We had dawdled over our lunch, and suddenly Bogart was called to the telephone. He came back presently, grinning. "That was Betty," he said. "She wants me to go some place with her. You know—dames!"

I watched him walk away still smiling, intent on this dream that had, somehow, come true.

Telling Tales on Fred

Continued from page 44

name and because it was more euphonious than Austerlitz.

"Fred is always terrified of what I am going to say," she explained, rather unnecessarily, even at this early stage in our conversation, "in public and in private. Particularly, of course, in public. Since I've been in New York, columnist Earl Wilson did a piece about me that was pretty shocking. I loved it, but am just scared to death" (mock shudder) "that Fred will see it. If he does, he'll want to wring my neck for me.

"If you want to know," she added, "as you say you do, why Fred so seldom gives interviews, he's *scairt*. He's terrified of the Press. Always afraid he's going to say something wrong or, if he says something right, that he'll be misquoted. With the result that he doesn't say anything, right or wrong, period. I think he stays out of the public eye too much, but that's his business. Just conservative, that's all I can say about him. Much more serious-minded, too, than I, his madcap sister, am.

" 'Dellie, you can get away with anything,' Freddy often says to me, whether reproachfully or enviously, I don't know.

"Fred has an inferiority about his face, too. He doesn't like it. It embarrasses him. He thinks it's terrible. He wouldn't go to a preview or première of one of his pictures for anything in this world. Always sees his pictures in some little, third-run house somewhere west of nowhere and always looks at them *through his fingers*. The lattice work, he figures, sort of fends off the blow. His thinning hair gets his goat, too. That he blames on the fact that he was born too soon after me. 'Not so strong,' he says. Can you tie that?

"Trouble with Fred, he's a worrier. 'The Dachshund,' I call him. Always has that little wrinkle, like this, in his face, from worry. I believe he's essentially a very happy person—know he is—but there's always something to worry him. I don't know *what* it is—yes, I do, too: his work. If he can't do his work well; if the working conditions aren't just so; if anything interferes. It's because he's a perfectionist, that's why. I have never seen Fred do any-

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thing that wasn't perfect. Never. Imagine the strain of it, never to be short of perfection. Thank goodness, I—" Adele rolled her dark expressive eyes and left what she was about to say to the imagination. Which may have been, for Fred's sake, just as well.

"In fact, I sometimes wonder," she substituted, with a mischievous wink, "whether we really *are* brother and sister. We are such opposites. Upon reflection, I decide that it can be, and is—the explanation being that Fred takes after Ma, the gentle and reticent gentlewoman, while I take after Popsy, who was an Austrian and," Adele grinned her gamin grin, "very gay, with a terrific sense of humor."

But to retrace their dancing steps. They started forward, the little Austerlitzes from Omaha, when their mother sent Adele to dancing school with Fred going along just to keep Adele company. With nothing to do while Adele was taking her lessons, Fred took lessons, too. In no time at all the dancing instructors of Omaha discovered they had a pair of terpsichorean prodigies on their hands. At first, it was Adele who attracted most of the attention, but when her parents decided that Broadway was the only place where she could really develop her art and showcase her talents and took both children to New York, Fred began to improve, caught up with his sister. The dance routines the two developed so amazed even the toughest of 42nd Street's booking agents that the youngsters soon found themselves touring the Orpheum Circuit, winning fame and earning $200 a week which, since their suddenly impoverished parents needed help, was bringing home the bacon in, so to speak, their shiny patent leather pumps.

The big break came for them when they danced in "Over the Top," which put them just there—Over the Top. Then, almost before they had time to get over the first stage fright (Fred, rather—since Adele isn't afraid of anything, except airplanes) they were signed for, successively, and "among others," "The Passing Show of 1918," "Apple Blossoms," "Lady Be Good," "Funny Face," "Smiles," "The Band Wagon."

"In 'The Passing Show of 1918,'" Adele reminisced, "we'd been getting $250 a week, for our joint services. When, in 1920, Charles Dillingham wanted to sign us for his 'Apple Blossoms,' Fred had one of his rare spasms of financial acumen (his only one, to my knowledge, Fred being a believer in 'pennies from heaven') and told Mr. Dillingham he thought we should get more than $250—should, in fact, get *$550*. 'What,' roared Mr. Dillingham, is the *five hundred* for?' And gave it to us."

By this time, the young Astaires were famous the world over. Parents in America and, since they often went with their shows to London, parents in England, too, were naming their new-born twins Adele and Fred. The foremost and most-in-demand dancing team in the world, they danced from one play into another, as if doing one continuous routine.

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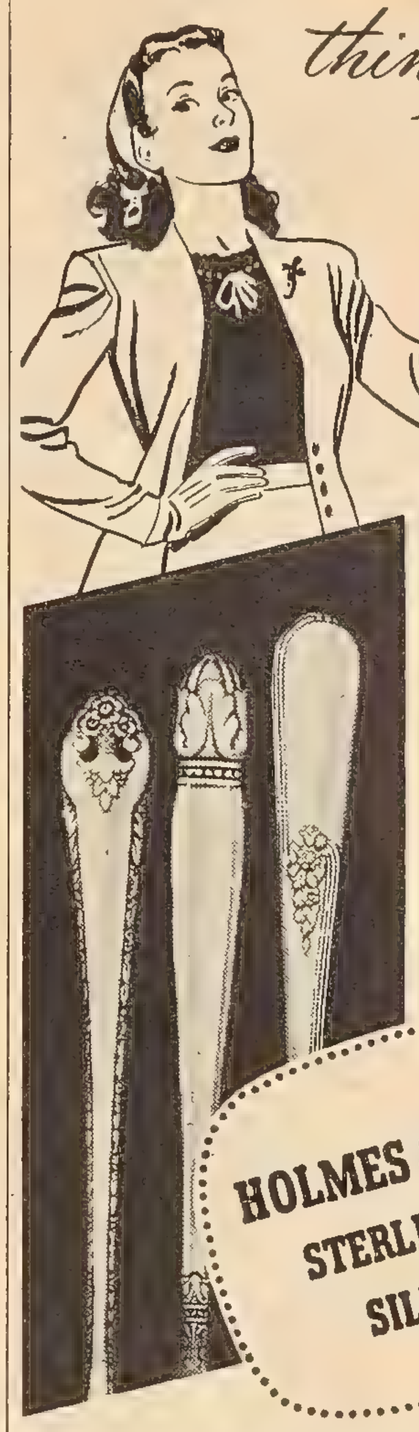

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Fred mournfully resolved that if he could not dance with Dellie, he would never dance again. He meant it, too. But he was alone and lonely, and producers were pressing, and folding money still came in handy. So, not without doldrums and considerable trepidation, he finally agreed to take the starring rôle in "The Gay Divorcee," to find that he was every bit as successful on Broadway without his sister as he had been with her. It was at this point that he decided to accept a couple of the many offers that cluttered up every morning's mail and went to Hollywood to make two pictures—one with Joan Crawford, "Dancing Lady"; the other, "Flying Down To Rio," for RKO. You take it, fans, from now on in—the hit he made, the twin hit that he and Ginger Rogers made in "The Gay Divorcee"—the smash hit which they continued to be in "Roberta," "Top Hat," and all the gay and gifted others.

It was in her suite at the Hotel St. Regis in New York, where she was staying, prior to joining her brother in Hollywood, that I talked with Lady Cavendish-who-says, "Don't 'my Lady' me," and who looks like a spirited, very hep and, of course, rather more mature Kathryn Grayson.

As unlike Fred in appearance as possible, except for her height, her slenderness and the unearthly grace with which she moves, Dellie has midnight black hair, just lightly laced with white, wide-set dark eyes, a laughing, humorous mouth, a volatile manner and, also as unlike Fred as possible, not an inhibition to her titled name.

One of the things she misses most in her Charles (who died some two years ago) is the love he had of her gaiety, her untrammeled spirits and often untrammeled behavior. Accustomed to her brother's reservations about her lack of them, she found a special happiness in Lord Charles' unequivocal approval of everything she did, his adoration of all she is.

Still living with her mother at Lissmore Castle, 200 rooms of dreaming stone, rectangular in shape, and complete with ghosts. "It is," said Dellie, "since we use only twenty rooms of it, quite cozy. As for the ghosts, I scared them out of the place. They don't like Americans, you know. We give them the razzberry, that's why. Ghosts," said Dellie, sounding very much like the Voice of Experience, "like to be taken seriously.

"But I expect what you want to know, in fact, you told me that you want to know whether Fred is going to retire from the screen, after he finishes 'Blue

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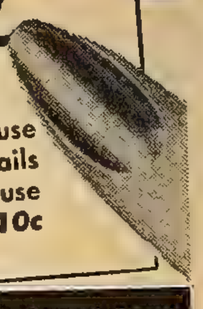

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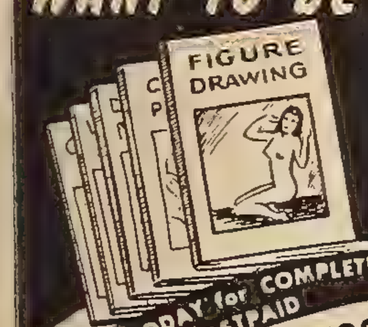

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Skies' with Bing, as has been reported. And if so, why. Right?"

I said, "Right."

"Yes, he is going to retire," his sister said. "Permanently, *he* says. For a year, *I* say. Give him a year and, in my opinion, he'll come back and do something. Not to dance, I think. Not ever again to dance. To produce, perhaps. He'd like that. And with his meticulous attention to detail and passion for perfection, he'd be good at producing. Or just to act, perhaps, without the dancing. Fred has long cherished the idea that acting is his real career and rather resents being classified as 'merely,' to quote him, 'a dancer.' Apart from working with Bing, whom he adores ('Bing's my boy,' he always says), I think 'Holiday Inn' was Fred's favorite picture because his rôle was an acting one with the dancing subordinate to the character and the story. Mother and I also think Fred is a very fine actor—or could be, if those winged, incredible feet of his were still.

"He is retiring because, as has been printed, his doctor says he must ease up. Not that there's anything ailing Fred. Matter of fact (and in spite of his plaint about his thinning hair!), Fred's very healthy, I should say. But he is thin, too thin, and ever since he was a child doctors have warned us, 'Fred must always be out-of-doors a great deal and get plenty of sleep.' Since he spends weeks and months before he even goes into production creating routines, working them out, experimenting with them endlessly and with a kind of terrible, more-than-human patience, he spends much too much time indoors on a soundstage, and when he gets home is sometimes too tired to sleep.

"His reason for retiring is not primarily, however, 'doctor's orders.' The truth is *his brain has got exhausted from thinking up routines.* That's why. He can't top himself any more, or so he feels. How he has topped himself for so many years and so brilliantly even I, who danced with him for so long, can't imagine. Lazy by nature, the idea of inventing routines, of competing with people," said Dellie, with a prodigious sigh, "I couldn't be bothered! I like to earn money, am going to do a radio program and get paid for it and will get a kick out of it, I hope. But radio programs are, so to speak, short stretches, not life sentences.

"And the way Fred *worries* about his work, that's the killing. We write to each other all the time and while my letters are all about my gay life at Lissmore Castle, going to bed at nine with a good book, or, during the war, about my work with the Red Cross, Fred's are about the new and epic things his children have done, and then he always tells me, at length, about his new film. 'This routine I'm working out now,' he'll say, 'I don't think it will be good. I don't know.' And that's Fred for you.

"He's also retiring for a more personal reason, which is that he wants to be at home with his wife, with the children, at his ranch, which is, by the way, near enough to Bing's to be neighborly.

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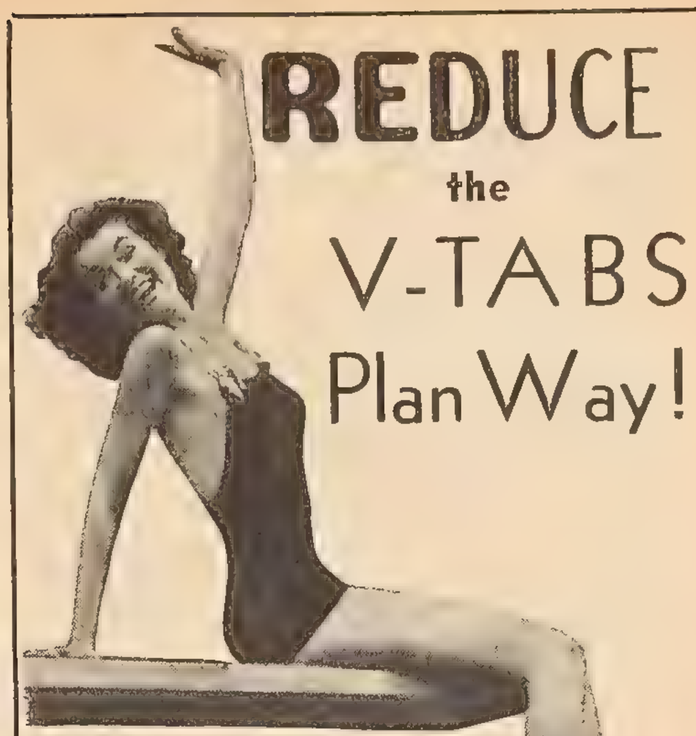

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"Fred's marriage," Fred's sister said, "is *the* perfect marriage. I have never in my life seen two people so devoted as Fred and Phyllis. Never! Or two people more devoted to their children. Fred is a wonderful father, but whereas the children are sometimes too noisy for him and he has to go and rest, they never tire Phyllis, who is the most perfect mother I have ever known. But, although the youngsters may tire Fred occasionally, he never tires of them. He adores them—all three of them: Phyllis' son, now about sixteen, by a previous marriage; their little son, Fred Junior, five, and Little Miss-Three-Year-Old, Ava, the baby daughter who cannot, according to her bewitched pappy, do anything wrong. 'Some people,' he wrote in one of his letters to Ma and me, 'work for perfection, and attain it. Little Miss-Three-Year-Old was *born* perfection.'

"Fred is, to use a hyphenated word, family-proud. He wants to be with his family day and night, week in, week out without career-interruptions. Soon he will be.

"He wants to play golf. I think the proudest moment in his life was when, not long ago, he made a hole-in-one. Since he's been playing golf from the age of ten, and had to wait all these years, no wonder," laughed Dellie, "that he was so thrilled with himself.

"He wants to have a stable, a good one. He has three or four horses at the ranch now, and races them, and is mad for it and says he'd like to give up hoofing altogether and go in for racing. Why, he doesn't even read—except for the Racing Form!

"Fred," his sister then astounded me by saying, "is quite a gay blade, at heart. Under that shy and reticent exterior there is quite a lusty love of such worldly pleasures as horses, racing, good food, music, pretty girls. Why, before Fred was married he was quite a ladies' man, believe it or not. He *always* adored pretty girls. Shy of them, yes, but," Dellie gave a wicked wink, "it worked. I remember when he danced with Leonora Hughes—back in 1926, I think—*that* was a crush! There were others, too. There were always others. He loves to see women beautifully groomed and beautifully dressed, too. He notices hats, particularly, and gloves, and the kind of perfume you are using. He loves to go shopping for and with his wife and has the kind of taste that would make him palsy with Mainbocher. During the war when we couldn't get any clothes in England, Fred shopped for, and sent me some pretty glamor glad rags.

"Since he's been married, and deeply and all the way in love as he is, he hasn't, of course, heart for anyone but Phyllis, but that's not to say he doesn't have *eyes*. If he doesn't whistle when a snappy number passes by, that's because Ma brought him up right and not, I bet," his sister said, with another naughty wink, "that he doesn't feel like it! How those silly stories about his rift with Ginger Rogers ever got started, by the way, I will never know. But I *do* know that they were not true. He also admired that little girl, so pretty,

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the one he danced with in—oh, yes, Rita Hayworth.

"Equally untrue is the idea that he is sort of snooty about Hollywood and doesn't like actors. Nonsense. He isn't a party-goer, and never has been. The life he enjoys is not in a night-club—and never has been. But he has loads of actor friends and likes to have them at home, for dinner, and often does. He adores Bing, as I've said, also George Murphy. Randy Scott is a great friend of his, and the late Douglas Fairbanks, Senior, was his pal—and just hosts of others.

"There are a great many misconceptions about Fred. Mostly his fault, of course, such a miser with the 'I' and 'Me' as he is. Because he wears an old sweater and slacks to the studio, for instance, there is an idea that he doesn't care for clothes. He LOVES clothes. Why, for heaven's sake, when he is in London, he spends hours in famed Anderson and Shepherd in Savile Row buying suits, having fittings. Hours, I mean. I should know, I've spent them there with him. And he's one of the boys that stands in front of a mirror and does this—" Rising, Dellie glanced at herself sidewise, and rather archly in a mirror, caved in her middle, did shrugging things with her shoulders, sat down again, adding with a laugh, "He loves shoes. Has dozens, perhaps hundreds of pairs. He loves ties. Has hundreds. Gay ones, too. And I defy you to show me any man who can wear tails and a top hat like 'My Freddy,' as Ma calls him. Or a uniform. Gosh, you should have seen the two of us walking down Piccadilly, when Fred was in London on the USO tour he made with Bing, both of us chewing gum like mad, me in my Red Cross uniform and Fred looking cute as hell in his uniform and all the girls knowing it, as you could tell by their glancy glances.

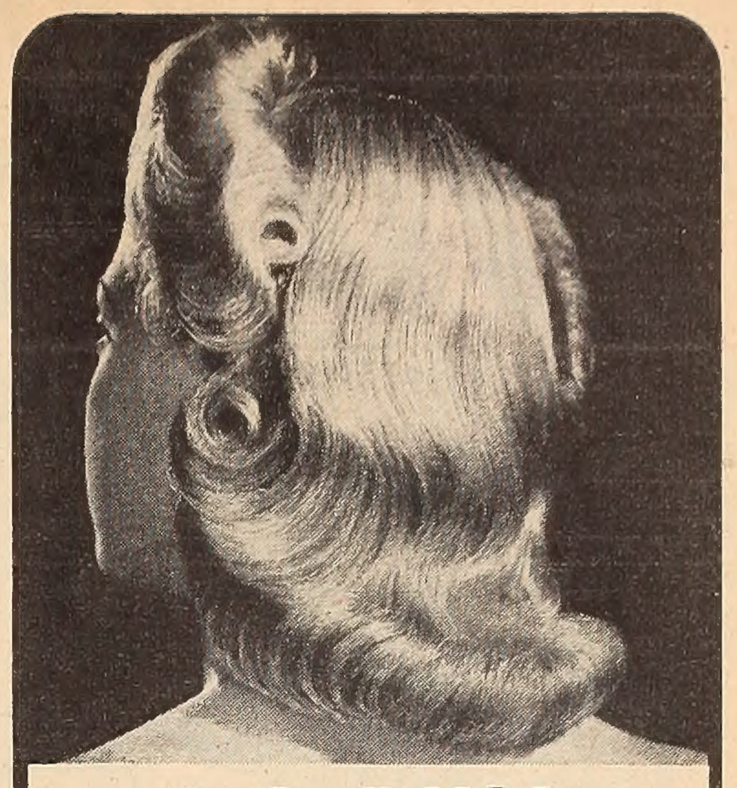
"Fred has cute little ways too. He loves to go to Woolworth's to shop, always comes out laden with packages, including a fat bag of that yellow corn candy, his favorite. Penny candy of any sort is one of his minor vices.

"I don't suppose," his she-who-was-asking-for-a-spanking sister said, rather ruefully, "that he has any major vices. Of course," brightening, "he used to worry us to death, Ma and me, when he was in his teens: *He played pool.* We'd be playing Camden, New Jersey, or Passaic, or somewhere and Fred would disappear and we'd find him in the local poolroom. That's what he liked to do.

"What Fred really likes to do now, however, is finish his work, go home, have good food (he adores noodle soup) and go to sleep. He also adores to sleep. Says he *knows* when he is asleep, knows he is enjoying it.

"And Fred is very religious. Very! In his quiet, unpress-agented way, of course. You may often see him sneaking into a church and just sitting there, thinking. (He gets that from mother.) He gets, he once told me, the greatest happiness and peace out of it.

"That's *my* Freddy," his sister said—the love of him in her eyes belying the teasing on her tongue.



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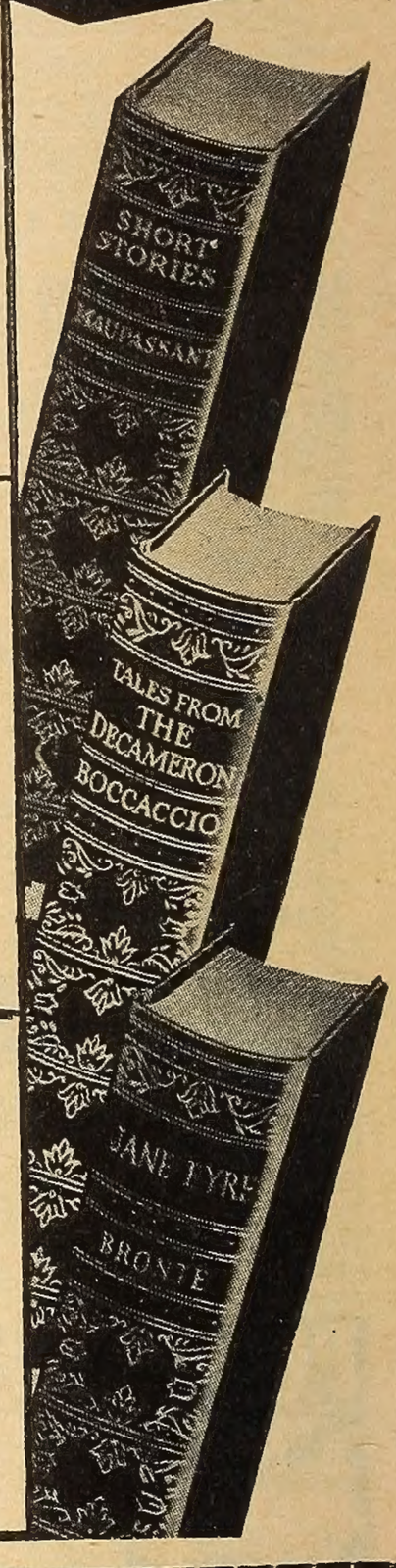

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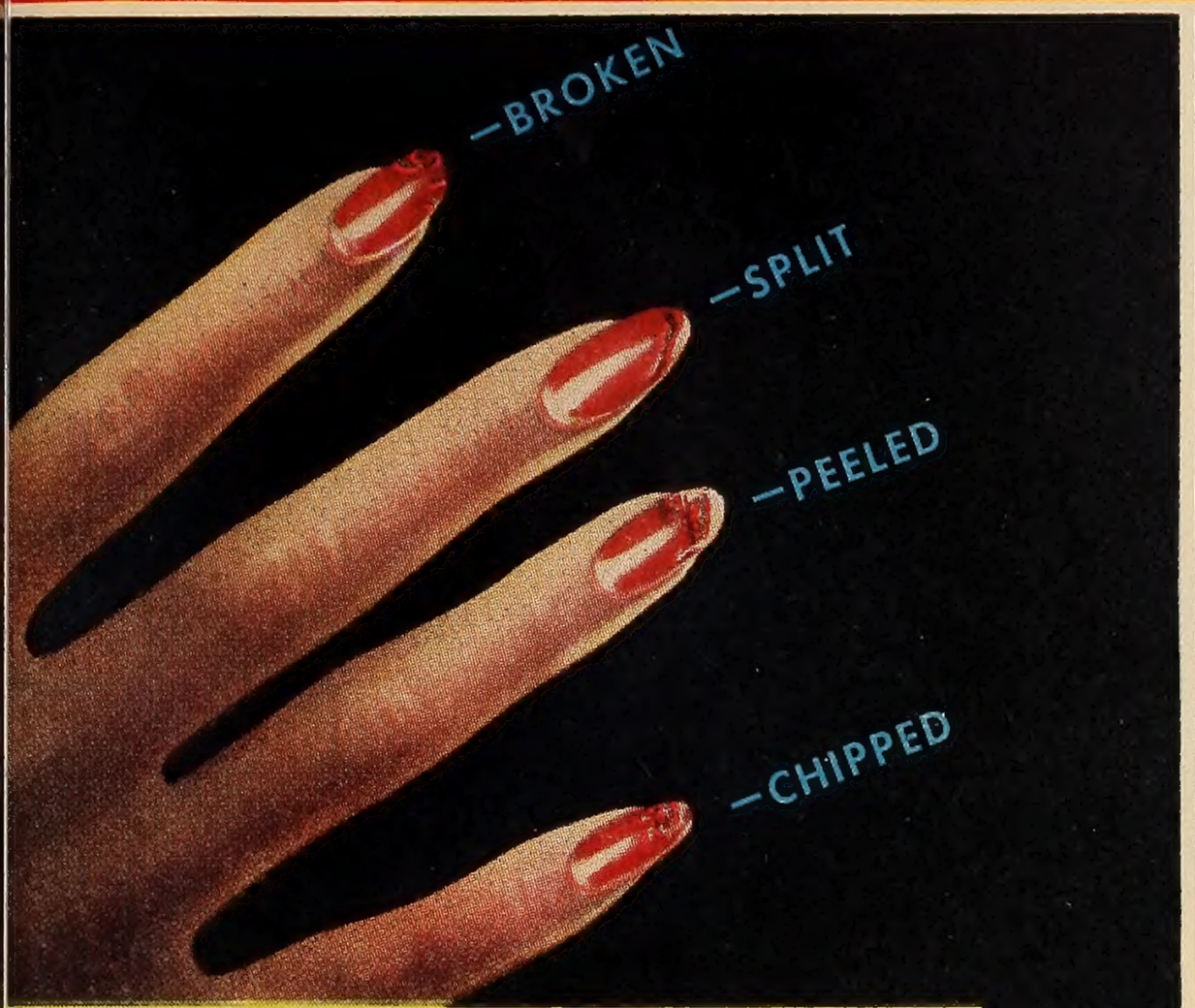

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